

THE TRUMPET TEACHER'S HANDBOOK: A COMPREHENSIVE MUSICIANSHIP GUIDE

by

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Chapter 1: Overview of Curriculum

This curriculum is only a guideline and should be adjusted according to the needs of the individual. It is meant to provide a well-rounded education for every student in the studio, regardless of their major. By the end of study, each student will have a strong basis in fundamental technique, a broad knowledge of musical style, and a substantial list of prepared and performed solos, excerpts, etudes, and other repertoire that will be beneficial to a continued career or education in music. It is based on 15 week semesters, and assignments cover two weeks with the first being an introduction to the material and the second being a “test week”. Twice weekly group warm-up classes will be given first thing in the morning before regular classes start. These are mandatory for first year students and optional for others, though it is highly recommended that everyone attend every warm-up class. Additionally, a weekly studio class will give each student an opportunity to perform any solos, excerpts, etudes, or other things they are working on in front of an audience of their peers.

It is strongly encouraged, and necessary for those seriously pursuing music performance as a career, for the student to develop a daily routine of fundamental exercises. This is the most efficient way to improve on the instrument. It is best to create a routine that touches on all the skills needed for successful performance. A quality routine that both maintains and improves performance ability should be based on long tones, lip slurs, flow studies, articulation (single and multiple), and technical exercises. This routine should be played every day at the beginning of the day, so that the rest of the day can be focused on lesson assignments, preparation for rehearsals and concerts, and other coursework. A good group of methods to start with is below. A suggested daily routine will also be outlined in the twice-weekly group warm-up classes. Other routine materials can be assigned based on the student’s needs.

Arban, *Complete Conservatory Method*

Clarke, *Technical Studies*

Irons, *Twenty-Seven Groups of Exercises*

Stamp, *Warm-Ups and Studies*

Throughout their course of study, the student will compile a list of excerpts from the standard trumpet repertoire that they can perform at a high level. The last studio class of every semester will be a mock studio audition where each member will perform a selection of their prepared excerpts in front of the entire studio.

Year 1: 2 excerpts per semester

Year 2: 3 excerpts per semester

Year 3: 4 excerpts per semester

Year 4: 5+ excerpts per semester

Each semester, new excerpts will be added to the list, while old excerpts are continued to be polished and perfected. By the end of study, the student will have compiled a list of at least 28 excerpts which will prepare them for any graduate school or professional auditions they may be interested in taking.

Students will prepare at least one solo each semester. However, if the teacher and student agree that it is more beneficial, the student can continue to work on the same solo rather than moving on to a new one. The student will prepare a junior recital during their third year. It can take place either semester, though it is encouraged to schedule the recital during the spring semester so that the student has more time to prepare. A senior recital will be performed during the final year of study, and should be seen as the culmination of their musical education thus far. For those pursuing music studies in graduate school, it is suggested that the student schedule the recital for the fall semester, so that they can focus on graduate auditions in the spring, and also so they have at least one performance of solo pieces that could be used for these auditions. All students are required to attend all recitals.

The first week of each assignment will be an introduction to the assigned material, covering what is expected from the student and how to best prepare the material, and should last no more than 15 minutes. The second week will be a “test week” and the lesson will begin with the student performing all of the assigned material, to be graded according to the guidelines below. This should last no more than 25 minutes, although could take longer as the student enters their fifth and sixth semesters when the

assignments grow in length and complexity. The remainder of the lesson time will be focused on fundamentals, excerpts, solos, and other additional materials assigned to the student.

For each assignment, Clarke studies and Arban exercises will be those in the “key of the week”. These, along with the scales, will be graded pass/fail during the second week. Assigned etudes will be graded A-F. While these grades will not necessarily affect the student’s overall trumpet lesson grade for the semester, they should be seen as a diagnostic and help them know which direction to take their personal practice. This will help them address the deficiencies in their playing that need the most attention, and help them learn how to have goal-oriented practice sessions. Requirements for these assignments can be found in Appendix 1. The student should also expect sight-reading “pop quizzes” randomly throughout the semester, and should build sight-reading into their daily practice in order to work on this skill just as they would any other skill.

In addition to these playing assignments, each semester the student will choose two books from the lists in Chapter 4 and write a report on them. They should choose books that relate to the work they are doing that semester. For example, if they are working on the Haydn Trumpet Concerto, they should choose a book on classical style or the keyed trumpet. Due dates for these are flexible, with one report due around the midterm and the other around the end of term, in order to avoid overloading the student with work during these busy times. Details for what is expected from these reports can be found in Appendix 2.

Lastly, it is extremely important, especially for those interested in a musical career, to listen to as much and as many different kinds of music as possible. It is recommended that the student set aside at least one hour every day to listen to music, with and without the score. This can be music they are preparing or performing, major orchestral, chamber, or solo pieces from the standard repertoire, or simply music they are interested in. Creative ways of listening will be necessary in order to navigate busy schedules, such as listening while walking between classes, during meals, etc. A list of suggested recordings can be found in Chapter 4.

First Semester

Required materials:

Arban, *Complete Conservatory Method*

Clarke, *Technical Studies*

Concone, *Lyrical Studies for Trumpet*

Table 1: First Semester Assignments

Weeks 1-2 Scales: C and G Clarke: Second and Third Studies Arban: pg. 91, 125, 142 Concone: no. 1	Weeks 3-4 Scales: F and D Clarke: Second and Third Studies Arban: pg. 91, 125, 142 Concone: no. 3
Weeks 5-6 Scales: Bb and A Clarke: Second and Third Studies Arban: pg. 91, 125, 142 Concone: no. 4	Weeks 7-8 Scales: Eb and E Clarke: Second and Third Studies Arban: pg. 91, 125, 142 Concone: no. 5
Weeks 9-10 Scales: Ab and B Clarke: Second and Third Studies Arban: pg. 91, 125, 142 Concone: no. 8	Weeks 11-12 Scales: Db and F# Clarke: Second and Third Studies Arban: pg. 91, 125, 142 Concone: no. 11
Weeks 13-14 Scales: C# and Gb Clarke: Second and Third Studies Arban: pg. 91, 125, 142 Concone: no. 14	Week 15 This final week can be used for any make-up attempts at assignments or to play etudes again for a higher grade. It will also be used to continue to work on solos and excerpts and to plan for the next semester.

Second Semester

Required materials:

Getchell, *First Book of Practical Studies*

Keys given for transposition exercises assume the music is written in the pitch of C. This will remain the same no matter what key of instrument the student is playing. For example, transposing to Bb means moving down a major second. Transposing to Eb means moving up a minor third. When more than two keys are listed, the student should prepare all keys, and the teacher will choose which ones the student will perform.

Table 2: Second Semester Assignments

Weeks 1-2 Scales: C and G minor Clarke: Second and Third Studies Arban: pg. 93, 125, 143 Concone: no. 15 Getchell: no. 1 in Bb	Weeks 3-4 Scales: F and D minor Clarke: Second and Third Studies Arban: pg. 93, 125, 143 Concone: no. 16 Getchell: no. 5 in Bb
Weeks 5-6 Scales: Bb and A minor Clarke: Second and Third Studies Arban: pg. 93, 125, 143 Concone: no. 17 Getchell: no. 7 in D	Weeks 7-8 Scales: Eb and E minor Clarke: Second and Third Studies Arban: pg. 93, 125, 143 Concone: no. 18 Getchell: no. 15 in D
Weeks 9-10 Scales: Ab and B minor Clarke: Second and Third Studies Arban: pg. 93, 125, 143 Concone: no. 20 Getchell: no. 14 in Bb	Weeks 11-12 Scales: Db and F# minor Clarke: Second and Third Studies Arban: pg. 93, 125, 143 Concone: no. 23 Getchell: no. 20 in Bb, no. 32 in D
Weeks 13-14 Scales: C# and Gb minor Clarke: Second and Third Studies Arban: pg. 93, 125, 143 Concone: no. 26 Getchell: no. 35 in Bb, no. 39 in D	Week 15 Review materials and work on solo and excerpts

Third Semester

Required Materials:

Hering, *Etudes in All the Major and Minor Keys*

Table 3: Third Semester Materials

Weeks 1-2 Scales: C and G in thirds Clarke: Second Study, augmented Arban: pg. 144, 145 Hering: no. 1, no. 3 Getchell: no. 2 in Eb	Weeks 3-4 Scales: F and D in thirds Clarke: Second Study, augmented Arban: pg. 144, 145 Hering: no. 29, no. 5 Getchell: no. 11 in Eb
Weeks 5-6 Scales: Bb and A in thirds Clarke: Second Study, augmented Arban: pg. 144, 145 Hering: no. 27, no. 7 Getchell: no. 57 in Bb	Weeks 7-8 Scales: Eb and E in thirds Clarke: Second Study, augmented Arban: pg. 144, 145 Hering: no. 25, no. 9 Getchell: no. 60 in D
Weeks 9-10 Scales: Ab and B in thirds Clarke: Second Study, augmented Arban: pg. 144, 145 Hering: no. 23, no. 11 Getchell: no. 33 in Eb	Weeks 11-12 Scales: Db and F# in thirds Clarke: Second Study, augmented Arban: pg. 144, 145 Hering: no. 21, no. 13 Getchell: no. 56 in Bb, D, Eb
Weeks 13-14 Scales: C# and Gb in thirds Clarke: Second Study, augmented Arban: pg. 144, 145 Hering: no. 15, no. 19 Getchell: no. 60 in Bb, D, Eb	Week 15 Review materials and work on solo and excerpts

Fourth Semester

Required Materials:

Getchell, *Second Book of Practical Studies*

Table 4: Fourth Semester Assignments

Weeks 1-2 Scales: C and G minor in thirds Clarke: Second Study, diminished Arban: pg. 144, 145 Hering: no. 26, no. 28 Getchell: no. 3 in F	Weeks 3-4 Scales: F and D minor in thirds Clarke: Second Study, diminished Arban: pg. 144, 145 Hering: no. 24, no. 30 Getchell: no. 11 in F
Weeks 5-6 Scales: Bb and A minor in thirds Clarke: Second Study, diminished Arban: pg. 144, 145 Hering: no. 22, no. 2 Getchell: no. 30 in F	Weeks 7-8 Scales: Eb and E minor in thirds Clarke: Second Study, diminished Arban: pg. 144, 145 Hering: no. 20, no. 4 Getchell: no. 43 in F
Weeks 9-10 Scales: Ab and B minor in thirds Clarke: Second Study, diminished Arban: pg. 144, 145 Hering: no. 18, no. 6 Getchell: no. 81 in Bb, D	Weeks 11-12 Scales: Db and F# minor in thirds Clarke: Second Study, diminished Arban: pg. 144, 145 Hering: no. 8 Getchell: no. 93 in Eb, F
Weeks 13-14 Scales: C# and Gb minor in thirds Clarke: Second Study, diminished Arban: pg. 144, 145 Hering: no. 10 Getchell: no. 110 in Bb, D, Eb, F	Week 15 Review materials and work on solo and excerpts

Fifth Semester

Required materials:

Boehme, *24 Melodic Studies in All Tonalities*

Gates, *Odd Meter Etudes*

Charlier, *36 Transcendental Etudes*

Choose two Charlier etudes to prepare throughout the semester. If performing a junior recital this semester, the student may choose to only prepare one.

Table 5: Fifth Semester Assignments

Weeks 1-2 Scales: C and G in fourths Clarke: Second Study, whole tone Arban: pg. 147, 149 Boehme: no. 1, no. 23 Gates: no. 1 Getchell: no. 9 in A	Weeks 3-4 Scales: F and D in fourths Clarke: Second Study, whole tone Arban: pg. 147, 149 Boehme: no. 3, no. 21 Gates: no. 15 Getchell: no. 12 in E
Weeks 5-6 Scales: Bb and A in fourths Clarke: Second Study, whole tone Arban: pg. 147, 149 Boehme: no. 5, no. 19 Gates: no. 7 Getchell: no. 17 in A	Weeks 7-8 Scales: Eb and E in fourths Clarke: Second Study, whole tone Arban: pg. 147, 149 Boehme: no. 7, no. 17 Gates: no. 14 Getchell: no. 20 in E
Weeks 9-10 Scales: Ab and B in fourths Clarke: Second Study, whole tone Arban: pg. 147, 149 Boehme: no. 9, no. 15 Gates: no. 21 Getchell: no. 23 in A, E	Weeks 11-12 Scales: Db and F# in fourths Clarke: Second Study, whole tone Arban: pg. 147, 149 Boehme: no. 11 Gates: no. 12 Getchell: no. 26 in A, E
Weeks 13-14 Scales: C# and Gb in fourths Clarke: Second Study, whole tone Arban: pg. 147, 149 Boehme: no. 13 Gates: no. 7 Getchell: no. 30 in Bb, D, Eb, F, A, E	Week 15 Review materials and work on solo and excerpts

Sixth Semester

Choose two new Charlier etudes to prepare throughout the semester. If performing a junior recital this semester, the student may choose to only prepare one.

The student should prepare octatonic Clarke studies in both forms (half-whole-half-whole etc., and whole-half-whole-half etc.).

Table 6: Sixth Semester Assignments

Weeks 1-2 Scales: C and G minor in fourths Clarke: Second Study, octatonic Arban: pg. 147, 149 Boehme: no. 8, no. 6 Gates: no. 11 Getchell: no. 6 in G	Weeks 3-4 Scales: F and D minor in fourths Clarke: Second Study, octatonic Arban: pg. 147, 149 Boehme: no. 10, no. 4 Gates: no. 6 Getchell: no. 10 in G
Weeks 5-6 Scales: Bb and A minor in fourths Clarke: Second Study, octatonic Arban: pg. 147, 149 Boehme: no. 12, no. 2 Gates: no. 16 Getchell: no. 18 in G	Weeks 7-8 Scales: Eb and E minor in fourths Clarke: Second Study, octatonic Arban: pg. 147, 149 Boehme: no. 14, no. 24 Gates: no. 16 Getchell: no. 54 in Bb, D, Eb, F, A, E, G
Weeks 9-10 Scales: Ab and B minor in fourths Clarke: Second Study, octatonic Arban: pg. 147, 149 Boehme: no. 16, no. 22 Gates: no. 3 Getchell: no. 53 in Bb, D, Eb, F, A, E, G	Weeks 11-12 Scales: Db and F# minor in fourths Clarke: Second Study, octatonic Arban: pg. 147, 149 Boehme: no. 20 Gates: no. 10 Getchell: no. 48 in Bb, D, Eb, F, A, E, G
Weeks 13-14 Scales: C# and Gb minor in fourths Clarke: Second Study, octatonic Arban: pg. 147, 149 Boehme: no. 18 Gates: no. 13 Getchell: no. 70 in Bb, D, Eb, F, A, E, G	Week 15 Review materials and work on solo and excerpts

Seventh and Eighth Semesters

The final year will be addressed to each student's needs, as some will be preparing for professional and graduate auditions, while others are student teaching or pursuing other things. Etudes will be assigned as needed, but there will not be any graded assignments or "test weeks". The senior recital should be a major focus point during this year, and the student will have ample opportunity to develop skills in those areas where they are interested or have room for growth. It is hoped that students will look into being well versed in jazz and commercial music. Other projects that interest the student, such as research or recording projects, are encouraged and can be integrated into the curriculum.

Chapter 2: The History of the Trumpet

The Trumpet in Antiquity

The trumpet, like all other brass instruments, is a lip-vibrated aerophone. It consists of at least three main sections: the mouthpiece, a long cylindrical tube (or conical in cornets), and a flared bell. Modern trumpets have a fourth section, the valves, which are used to add extra lengths of tubing in order to change the pitch of the instrument.

The most primitive trumpets were not trumpets at all, merely lengths of tubing that acted as resonators to enhance the voice, and were basically megaphones.¹ This type of instrument includes the shell or conch trumpet of Oceania and the Australian didgeridu.² What we know of as trumpets, either modern or ancient, all have three things in common: they are lip-vibrated aerophones, typically made of metal, and used in a military or signaling capacity. Nations and cultures all over Europe, Asia, and Africa had some form of trumpet. The Egyptians had what was called “snb” in their hieroglyphics, illustrations have been found that show Assyrian soldiers playing trumpets, and there are lengthy and detailed descriptions of a trumpet, called *chatzotzrah*, used by the Israelites in the Bible.³ The Greeks and Etruscans also had trumpets, but the most notable early trumpets are those of the Romans. The Romans had several brass instruments, two of which are considered trumpets: the tuba and the buccina.⁴

The Roman tuba was a straight, conical instrument of varying length with a slightly flaring bell.⁵ The buccina is generally confused with the cornu, which was a large horn used in ceremonies and reserved for high-ranking military officers. The authentic buccina was a short trumpet based on an animal horn. Early buccina models would have simply been an ox horn with the tip cut off, and played either with or without a metal mouthpiece. When it was adopted by the Roman military, it was cast out of

¹ Philip Bate, *The Trumpet and Trombone: An Outline of their History, Development, and Construction*, (London: Ernest Benn Ltd., 1972), 84.

² Edward Tarr, *The Trumpet*, (Portland, OR: Amadeus Press, 1988), 19.

³ Tarr, *The Trumpet*, 20-22.

⁴ Tarr, *The Trumpet*, 25.

⁵ Tarr, *The Trumpet*, 25.

bronze and its shape closely resembled the original, being a slightly tapered tube in a J-shape with no bell flare.⁶



Figure 1. Roman tuba.⁷

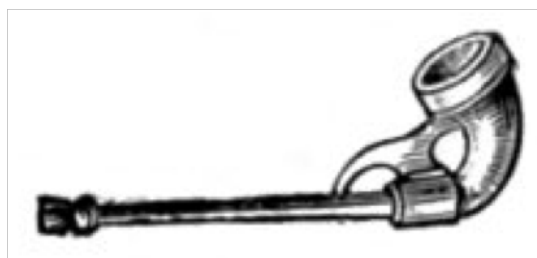


Figure 2. Buccina.⁸

Both the tuba and the buccina were primarily military instruments. The tuba was used by the infantry to signal advances and retreats, while the buccina was reserved for the cavalry because of its more compact and portable size.⁹ Their sound was also appropriate for the battlefield. Roman trumpeters had a habit of overblowing the instrument and inflating their cheeks. Sometimes they would even support their cheeks with leather chinstraps that prevented the cheeks from expanding too much.¹⁰ This created a sound that was often described by classical authors as ‘horribilis’, ‘terribilis’, ‘raucus’, and ‘rudis’ (horrible, terrible, raucous, and rough).¹¹ Horace even described the cornu, which is thought to have a rounder, more tolerable sound than the others because of its association with high-ranking military activities, as a ‘mimax murmur’ (a threatening rumble).¹² While these instruments did not achieve the musical quality of later instruments, they were no less effective at their intended jobs, and were used to

⁶ Bate, *The Trumpet and Trombone: An Outline of their History, Development, and Construction*, 97.

⁷ Carl Engel, *Musical Instruments*, (London: Chapman and Hall Ltd., 1875), 36.

⁸ Engel, *Musical Instruments*, 36.

⁹ Tarr, *The Trumpet*, 26.

¹⁰ Bate, *The Trumpet and Trombone: An Outline of their History, Development, and Construction*, 96.

¹¹ Tarr, *The Trumpet*, 26.

¹² Bate, *The Trumpet and Trombone: An Outline of their History, Development, and Construction*, 96.

great effect throughout much of the Roman military's history. They even found their way into religious ceremony. The 'festival of the trumpeters', or *tubilustrum*, was celebrated yearly in April on the last day of *quinquatrorium*.¹³

For the majority of its history, the trumpet was used only as a signaling instrument, and did not find its way into art music until the middle of the second millennia CE. Once this happened, it rapidly gained attention as a solo instrument and was included in both large and small ensembles in all genres, including orchestral, chamber, and opera music.

The Natural Trumpet

The trumpet went through little change for the majority of written history. It wasn't until the Renaissance that we start to see major innovations in design and manufacture. The earliest mouthpieces were made by slightly expanding the blowing end of the trumpet to create a cushioned rim for the lips. In the 16th century, mouthpieces began to take more complicated forms, exemplified by a creation of Jacob Steiger in 1578, which was crafted from seven individual pieces and very much resembles a modern mouthpiece.¹⁴ These changes to the mouthpiece were in parallel to the developments being made to the trumpet.

For centuries, trumpets had been cast in bronze or other metals, and only the most advanced metalworkers were able to make trumpets out of sheet metal which they chased into tubes.¹⁵ Shortly before 1400, instrument makers discovered how to bend tubing. Folding the instrument allowed longer trumpets to be reduced to about a third of their overall length, which aided in portability and lessened the chances of them being damaged.¹⁶ Around the same time, instrument makers developed the slide. This was used not as a U-shaped slide as we see on trombones, but as an extension from the mouthpiece into

¹³ Tarr, *The Trumpet*, 27.

¹⁴ Tarr, *The Trumpet*, 50.

¹⁵ Tarr, *The Trumpet*, 50.

¹⁶ Tarr, *The Trumpet*, 53-54.

the main tubing.¹⁷ The performer would hold the mouthpiece against their lips with one hand and move the entire trumpet with their other hand. This allowed for limited chromaticism throughout the range, but it wasn't used to full effect, and a fully chromatic trumpet would not be realized for several hundred more years.

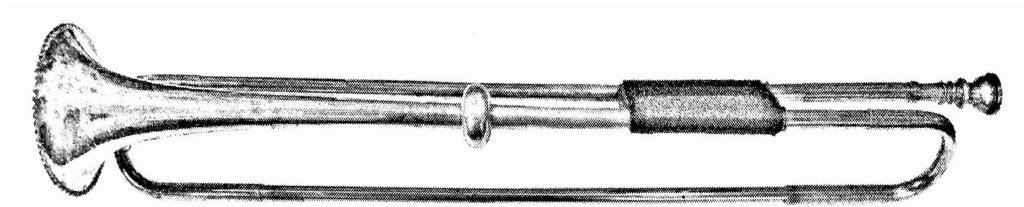


Figure 3. Natural Trumpet.¹⁸

Beginning in 1400, around the same time that the trumpet was getting some major aesthetic modifications, musical organizations were being founded in cities and municipalities around Europe. Not unlike our modern-day workers unions, these organizations protected musicians from competition, organized local jobs and positions, and laid out rigorous apprenticeships to train new musicians.¹⁹ They also worked to provide trumpeters for the courts, a prestigious position that would last through the 18th century and into the beginning of the 19th century.²⁰

Members of these organizations were well respected within the musical and noble community, and were awarded rights and privileges above those musicians who were not members. These privileges included mandates for sovereigns to use trumpeters for certain events, status as lower nobility, and funeral honors for every member.²¹ German trumpeters were regarded throughout Europe as being more capable than those from other countries, and as such, were highly sought after and received higher wages abroad than in their home country.²²

¹⁷ Bate, *The Trumpet and Trombone: An Outline of their History, Development, and Construction*, 112.

¹⁸ John Wallace and Alexander McGrattan, *The Trumpet*, (New Haven, CT: Yale University Press, 2011), 36.

¹⁹ Tarr, *The Trumpet*, 63-65.

²⁰ Tarr, *The Trumpet*, 140.

²¹ Johann Ernst Altenburg, *Essay on an introduction to the heroic and musical trumpeters' and kettledrummers' art*, (Nashville, TN: The Brass Press, 1974), 32-34.

²² Altenburg, *Essay on an introduction to the heroic and musical trumpeter's and kettledrummers' art*, 39.

A two-year apprenticeship was required for entry into service as a trumpeter.²³ During these two years, the apprentice would accompany their master and be instructed in trumpet playing technique. They were subjected to strict rules during this time, including maintaining a lifestyle worthy of their status in the noble court, mandated military service as a trumpeter, and a prohibition from association with musicians who were not guild members.²⁴ At the end of the apprenticeship, a demonstration of mental aptitude, ability in clarion playing, and a knowledge of field pieces would take place in front of a panel of their fellow guild members, the passing of which would designate them as a trumpeter with full rights and privileges of a master.²⁵

After being dispatched from an apprenticeship, a trumpeter could enter one of several services, though would typically start as a field trumpeter, if the state is engaged in war, or otherwise as a city or regional trumpeter before climbing the hierarchy. Field trumpeters were those serving in the cavalry during wartime. The regiment typically took great care of the field trumpeters, and some countries even supplied them with rations of food and a horse (others were required to use and keep their own horse).²⁶ Field trumpeters were treated equally and fairly by all sides in a conflict and acted as envoys between camps, carrying important dispatches from commanding officers to the enemy.²⁷ Because of the danger associated with this position, those who had served as field trumpeters were greatly honored by their peers.²⁸ A position as a court trumpeter was most prestigious, and required the player to perform at ceremonies, meetings and assemblies between dignitaries, at meals, and to announce the drinking of toasts.²⁹ These trumpeters were generally paid more than those in other positions.³⁰

In 1623, Frederick II granted legal privileges to a union of trumpeters, creating the first *Kameradschaft* styled organization, and was “an association of public character, with the rights of a

²³ Altenburg, *Essay on an introduction to the heroic and musical trumpeter's and kettledrummers' art*, 36.

²⁴ Altenburg, *Essay on an introduction to the heroic and musical trumpeter's and kettledrummers' art*, 36-37.

²⁵ Altenburg, *Essay on an introduction to the heroic and musical trumpeter's and kettledrummers' art*, 37.

²⁶ Altenburg, *Essay on an introduction to the heroic and musical trumpeter's and kettledrummers' art*, 42.

²⁷ Altenburg, *Essay on an introduction to the heroic and musical trumpeter's and kettledrummers' art*, 43-44.

²⁸ Altenburg, *Essay on an introduction to the heroic and musical trumpeter's and kettledrummers' art*, 31.

²⁹ Altenburg, *Essay on an introduction to the heroic and musical trumpeter's and kettledrummers' art*, 29-30.

³⁰ Altenburg, *Essay on an introduction to the heroic and musical trumpeter's and kettledrummers' art*, 30.

corporation, for the exercise of a profession both military and serving the purposes of art, possessed of a privilege for the whole German *Reich* excluding others from this profession.”³¹ Before this, trumpeters could only claim a right to jobs in their own municipality. Because of the *privilegium*, trumpeters were protected and ensured a job throughout the Holy Roman Empire. However, we must remember that this was a tumultuous time, the Reformation had spread throughout Europe and the Thirty Years War had just ended, so these privileges were only honored in the German-speaking states that still acknowledged the Holy Roman Emperor as ruler.³² Similar organizations soon started popping up throughout Europe, employing and protecting not only trumpeters, but kettledrummers, pipers, and other musicians as well.

The term ‘clarino’ doesn’t appear until late in the 16th century, but trumpeters had been playing in the extreme upper register of the instrument, the clarion register, since the second half of the 15th century.³³ The typical trumpet ensemble of this time, used mainly in court and for special occasions such as weddings, tournaments, and table music, consisted of five trumpeters, each playing in a separate register. The lower two players provided the bass notes, while the second and third players would play a theme.³⁴ This theme was usually the only part that was written out, if any music was written out at all. Music played by trumpets was most often improvised on the spot, and rules for improvisation were set down in 1614 by Cesare Bendenelli in his *Tutta l’arte della Trombetta*.³⁵ The fifth trumpet would spin out its own melody over the top of this, using the fourth octave of the harmonic series. As playing in the clarion register was, and still is, quite difficult, those with the skill to do so were highly sought after by different courts, leading to one of the most important events in the history of the trumpet.³⁶

The first of two defining moments in the trumpet’s history was its inclusion in art music (the second is the invention of the valve, covered later). No longer was the trumpet limited to fanfare, signaling, and table music, but with this new opportunity came several new challenges. Sheer volume was

³¹ Bate, *The Trumpet and Trombone: An Outline of their History, Development, and Construction*, 225.

³² Bate, *The Trumpet and Trombone: An Outline of their History, Development, and Construction*, 225.

³³ Tarr, *The Trumpet*, 69-74.

³⁴ Tarr, *The Trumpet*, 70-72.

³⁵ Tarr, *The Trumpet*, 70.

³⁶ Tarr, *The Trumpet*, 72.

not the goal in art music, music and taste was the goal. For this, trumpeters had to change their approach to playing, and a distinction between field playing and clarino playing was made. The former included blasting and blowing and puffing the cheeks, while the latter demanded a ‘proper embouchure’ and ‘a strong thrust of air and a tight drawing together of the teeth and lips’.³⁷ Additionally, trumpeters needed to deal with matching the pitch of other players. When playing alone or only with other trumpets, tuning was not a problem. When playing with other instruments, however, tuning, and we can imagine balance as well, became a major issue.³⁸ Vent holes, still used today in historic performance practice, would not be invented until the late 18th century, so before this, trumpeters only had one choice: lipping the out-of-tune note up or down to the correct pitch.³⁹

Eventually, the trumpet was relegated back to the role of tutti instrument during the Classical period. Works by Haydn, Mozart, and Beethoven are evident of the music written for trumpet during this time. Two trumpets, along with the kettledrums (timpani in modern performances), served as the rhythmic and harmonic base for the rest of the ensemble. The trumpets stayed in the lower octaves of their range and usually played in parallel octaves. This new type of writing was a complete turnaround from the previous style, and the trumpet was used only sparingly as a heroic voice in the most climactic moments of the music.⁴⁰ Very little solo music, if any at all, was written for the trumpet, and the skill of playing in the clarino range was all but lost, surviving only in manuscripts and treatises.

The Search for Chromaticism

As composers started writing more and more complex music during the Romantic era, the musical world was practically begging for a chromatic trumpet. Several attempts were made before success, each of which are described below.

³⁷ Altenburg, *Essay on an introduction to the heroic and musical trumpeter's and kettledrummers' art*, 94.

³⁸ Tarr, *The Trumpet*, 85.

³⁹ Tarr, *The Trumpet*, 87.

⁴⁰ Tarr, *The Trumpet*, 144.

Like the horn, trumpet players experimented with hand-stopping as a means of altering pitch and achieving limited chromaticism. By covering the bell with the right hand, the performer was able to lower the pitch either a half- or a whole-step.⁴¹ Around 1777, trumpets began to be manufactured in such a way that the bell was easily reached, which usually meant that the instruments kept the double-wound shape which had become the norm, but was then bent as a whole into a crescent or U-shape.⁴² While this certainly expanded the musical capabilities of the trumpet, the tone suffered significantly. The sound became muffled as soon as the instrument was stopped, and was only a viable option at louder dynamics, otherwise the tone was completely lost in the orchestra.⁴³

The keyed trumpet was the next attempt at chromaticism, and was the first to be fully chromatic. Several inventors created models, but by far the most successful was by Anton Weidinger. This instrument was folded around four times and contained five or six holes which were covered by woodwind-like keys.⁴⁴ These were placed at certain intervals and were used to shorten the length of the instrument, effectively raising the pitch of the instrument by a series of semitones. The keyed trumpet was used to premiere Haydn's Trumpet Concerto, written in 1796, performed by Anton Weidinger himself. The success of the premiere caused several more pieces to be composed for the instrument, most notably Hummel's Trumpet Concerto.

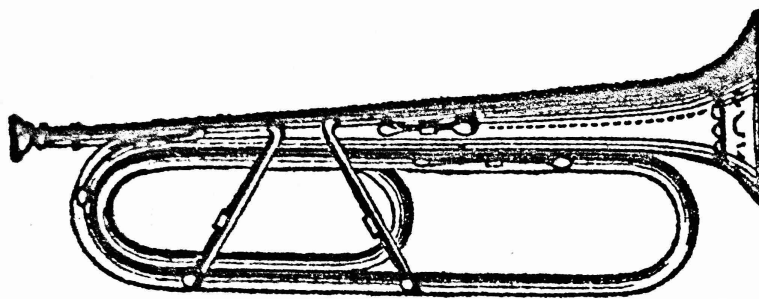


Figure 4. Keyed trumpet.⁴⁵

⁴¹ Tarr, *The Trumpet*, 148.

⁴² Tarr, *The Trumpet*, 147.

⁴³ Bate, *The Trumpet and Trombone: An Outline of their History, Development, and Construction*, 110.

⁴⁴ Bate, *The Trumpet and Trombone: An Outline of their History, Development, and Construction*, 119.

⁴⁵ Anthony Baines, *Brass Instruments: Their History and Development*, (London: Faber & Faber, 1976), 185.

Critics also raved about the new instrument, saying “The instrument has yet its full, penetrating tone, but at the same time one so soft and tender”, most likely due to Weidinger’s virtuosic playing as much as the instrument’s construction and capabilities.⁴⁶ However, the novelty of a fully chromatic trumpet wore off quickly, as the uneven tone quality caused by opening holes in the instrument meant that it was not much better than hand-stopping.⁴⁷

Around the same time the keyed trumpet was gaining popularity, the slide trumpet came to prominence in England. It achieved mainly half- and whole-step chromatic alterations by means of a small slide. Crooks were then used to change the overall pitch of the instrument. The slide trumpet was not unlike the natural trumpet, just with an added slide to quickly lower the pitch. While it wasn’t an agile instrument, it was highly regarded as an orchestral instrument because of its even tone quality which wasn’t sacrificed for chromatic capabilities.⁴⁸

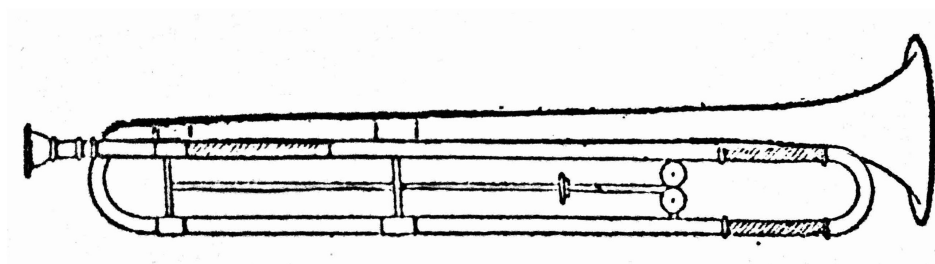


Figure 5. English slide trumpet.⁴⁹

Surprisingly, the slide trumpet maintained its status as the chromatic trumpet of choice in England well into the 19th century, staying in use several decades after the valve was invented. This is mainly due to the work of two men, father and son, both named Thomas Harper. The elder was one of the most sought-after trumpeters in the most important London orchestras and festivals, and held firmly to the slide trumpet tradition. He worked to improve the instrument, wrote a method for it, and continued to perform with it until his retirement in 1885. The younger was more in tune with the times and wrote a

⁴⁶ Tarr, *The Trumpet*, 150.

⁴⁷ Bate, *The Trumpet and Trombone: An Outline of their History, Development, and Construction*, 120.

⁴⁸ Tarr, *The Trumpet*, 153.

⁴⁹ Bate, *The Trumpet and Trombone: An Outline of their History, Development, and Construction*, 117.

cornet method, but still performed on the slide trumpet as well.⁵⁰ Eventually, the agility and versatility of the valve put a firm end to the slide trumpet, as well as the keyed and stopped trumpets.

Eventually, instrument makers and craftsmen came upon the valve, which has been the single most important adaptation for the trumpet, and all other valved-brass instruments, since its invention. The valve went through several changes before arriving at the form we know today, and we can see its evolution through a series of patents filed and granted in the early 19th century.

Patented in 1814 by Heinrich Stölzel, the Stölzel valve was the first to successfully change the length of the instrument instantly.⁵¹ It allowed for chromaticism throughout the range of the instrument while also keeping the tone mostly consistent, a major improvement over keys and hand-stopping. However, because the bottom of the valve casing served as a windway, it introduced a sharp, 90-degree turn in the airflow.⁵² This caused inconsistencies in the bore size which created some back pressure and made response more difficult. While those proponents of the hand-stopping technique were quick to point out these problems, minor improvements made the valve an extremely popular option for performers and was used as late as 1914.⁵³

⁵⁰ Tarr, *The Trumpet*, 152.

⁵¹ Bate, *The Trumpet and Trombone: An Outline of their History, Development, and Construction*, 147.

⁵² Bate, *The Trumpet and Trombone: An Outline of their History, Development, and Construction*, 148.

⁵³ Bate, *The Trumpet and Trombone: An Outline of their History, Development, and Construction*, 148.

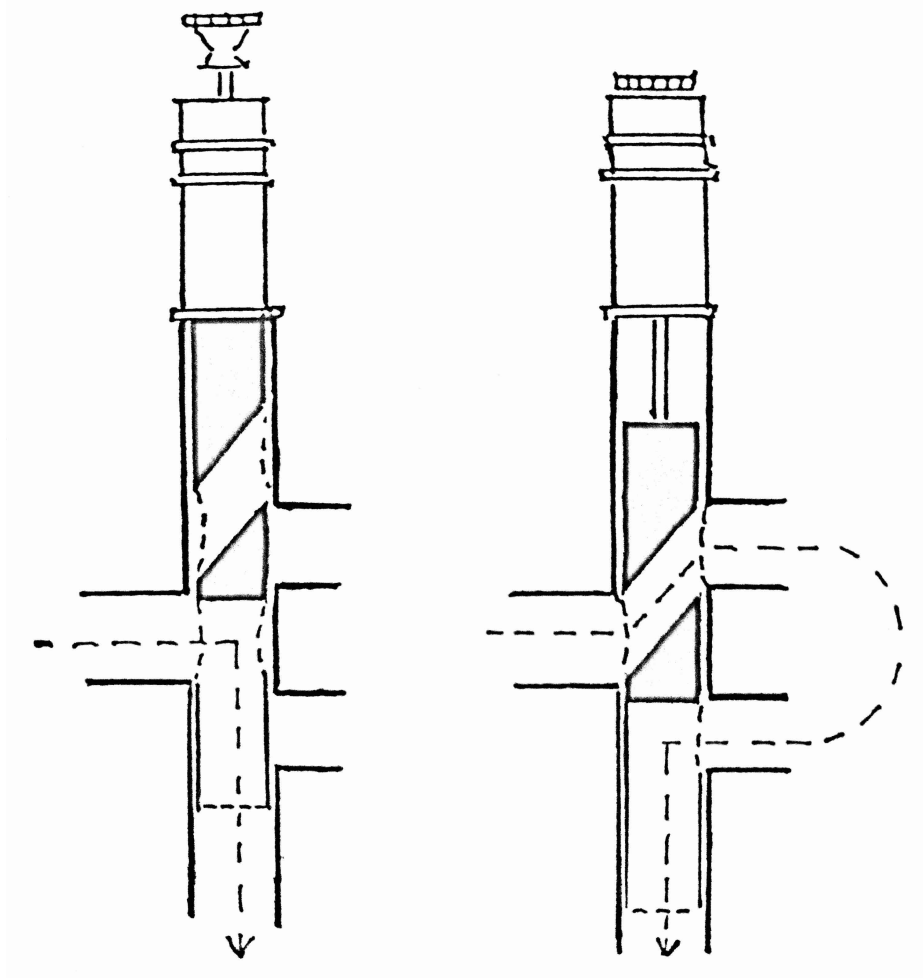


Figure 6. Stölzel valve.⁵⁴

In 1818, Stölzel, along with Friedrich Blühmel, obtained a patent for the ‘square’ or ‘box’ valve, which was a four-cornered, box-like, construction rather than the cylindrical form of the ‘Stölzel’ valve.⁵⁵ The valve did away with the sharp 90-degree turns, but the mechanism was so heavy and sluggish that it was deemed a failure and never saw much usage.⁵⁶ The box valve would go on to be fitted to instruments made by W. Schuster and were appropriately called ‘Schuster’ valves.⁵⁷

⁵⁴ Bate, *The Trumpet and Trombone: An Outline of their History, Development, and Construction*, 148.

⁵⁵ Tarr, *The Trumpet*, 159.

⁵⁶ Bate, *The Trumpet and Trombone: An Outline of their History, Development, and Construction*, 146.

⁵⁷ Tarr, *The Trumpet*, 159.

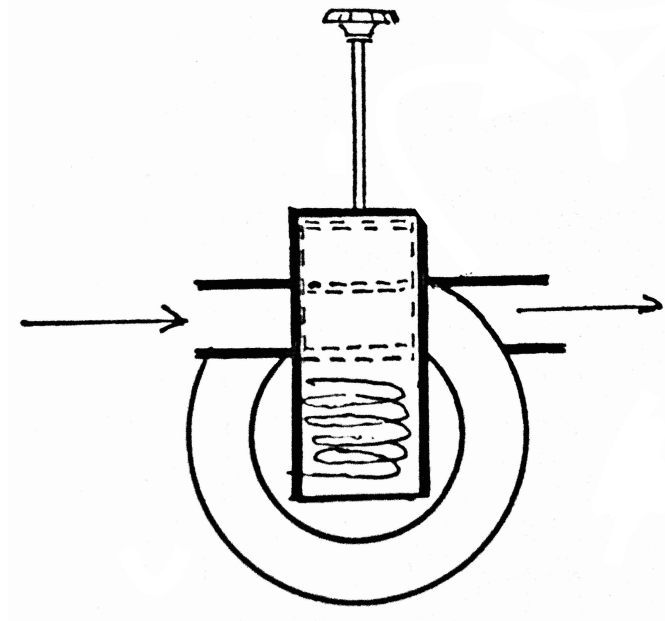


Figure 7. Box valve.⁵⁸

In 1830, Leopold Uhlmann secured a patent for his Vienna valve, a double-tube model similar to the Stölzel valve.⁵⁹ The valve had several improvements, such as being completely enclosed to protect from dust and other abrasives, as well as modified tubing to relieve backpressure, made this valve an instant success.⁶⁰ These valves are still in use today by the Vienna Philharmonic horn section and other French horn artists.

⁵⁸ Bate, *The Trumpet and Trombone: An Outline of their History, Development, and Construction*, 147.

⁵⁹ Tarr, *The Trumpet*, 160.

⁶⁰ Bate, *The Trumpet and Trombone: An Outline of their History, Development, and Construction*, 153.

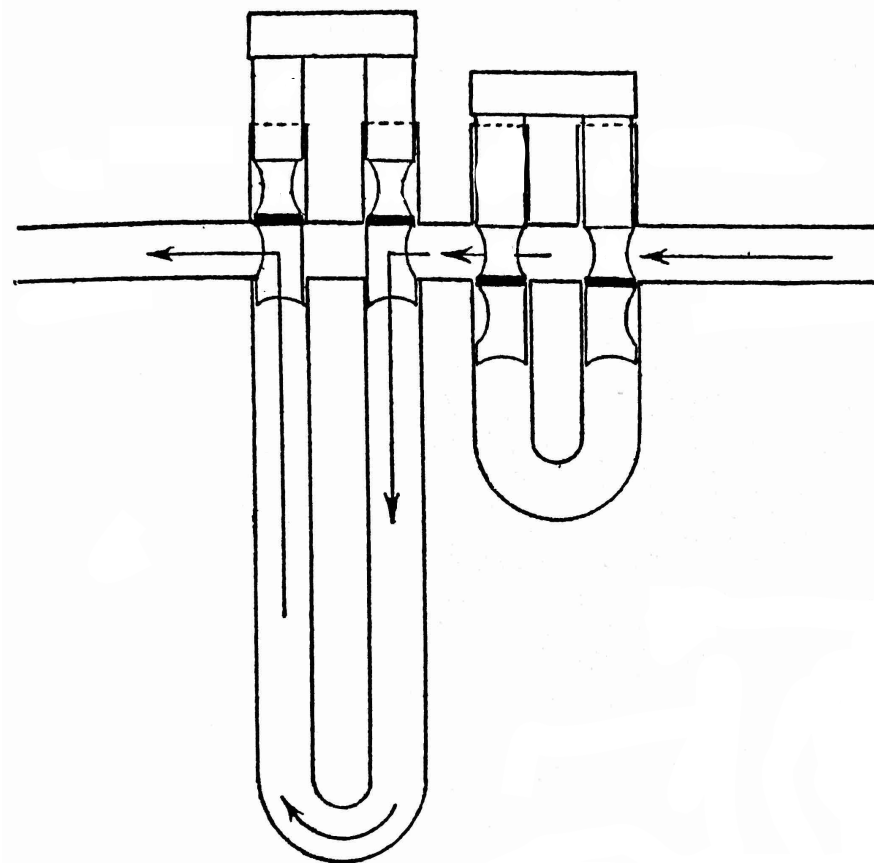


Figure 8. Vienna valves.⁶¹

The rotary valve, patented by Joseph Riedl in 1835, was by far the simplest valve by design.⁶² It consists of an inner cylinder with two channels and an outer casing to which the main tubing was fixed. In the normal position, the air would pass straight through the valve, but when turned 90 degrees, the inner cylinder would divert the air through an extra length of tubing.⁶³ These valves have been extremely successful since their invention and survive to this day, with minor improvements, being used on trumpets, horns, trombones, and tubas, as well as several other types of brass instruments.

⁶¹ Bate, *The Trumpet and Trombone: An Outline of their History, Development, and Construction*, 155.

⁶² Tarr, *The Trumpet*, 160.

⁶³ Bate, *The Trumpet and Trombone: An Outline of their History, Development, and Construction*, 154.

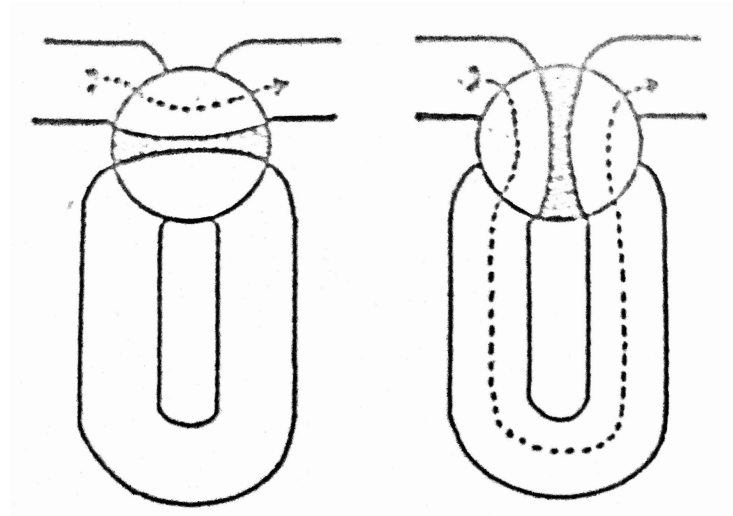


Figure 9. Rotary valves.⁶⁴

Another valve was patented in 1835, the Berlin pump valve by Wilhelm Wieprecht.⁶⁵ This valve was a major improvement on other piston-type valves and greatly reduced the number of angular turns seen in the airway. The valve did so by enlarging the piston which allowed for curved internal passages, rather than sharp, 90-degree turns.⁶⁶ The success of the valve can be seen by its immediate adoption into all Prussian bands and its use by Adolph Sax, the inventor of the saxhorn family of brass instruments, when he opened shop in Paris in 1843.⁶⁷

⁶⁴ Bate, *The Trumpet and Trombone: An Outline of their History, Development, and Construction*, 154.

⁶⁵ Tarr, *The Trumpet*, 160.

⁶⁶ Bate, *The Trumpet and Trombone: An Outline of their History, Development, and Construction*, 156.

⁶⁷ Bate, *The Trumpet and Trombone: An Outline of their History, Development, and Construction*, 156.

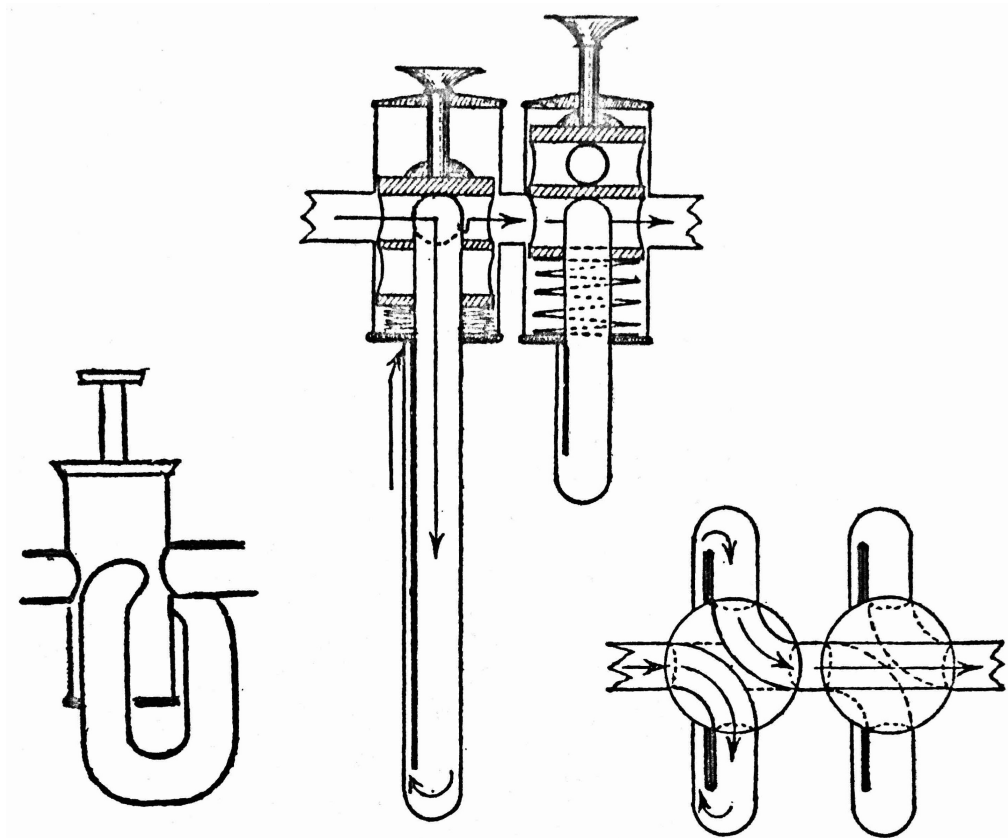


Figure 10. Berlin pump valves.⁶⁸

Perhaps most significant to us American trumpet players, the Périnet piston valve took influence from the Berlin pump valve. Patented in 1839 by François Périnet, this piston valve took the inner curved passageways and put them on a diagonal, which reduced the overall diameter of the valve and the coinciding friction as well.⁶⁹ While the Berlin pump valve boasted completely circular passages through the valve, the Périnet piston valve had to sacrifice some of the circular integrity to allow for the diagonal passageways. This did not hurt response, however, because abrupt changes were avoided and the overall smoothness of the airway remained intact.⁷⁰ Like the rotary valve, the Périnet piston valve is still in wide use today on almost every type of brass instrument.

⁶⁸ Bate, *The Trumpet and Trombone: An Outline of their History, Development, and Construction*, 156.

⁶⁹ Bate, *The Trumpet and Trombone: An Outline of their History, Development, and Construction*, 159.

⁷⁰ Bate, *The Trumpet and Trombone: An Outline of their History, Development, and Construction*, 159.

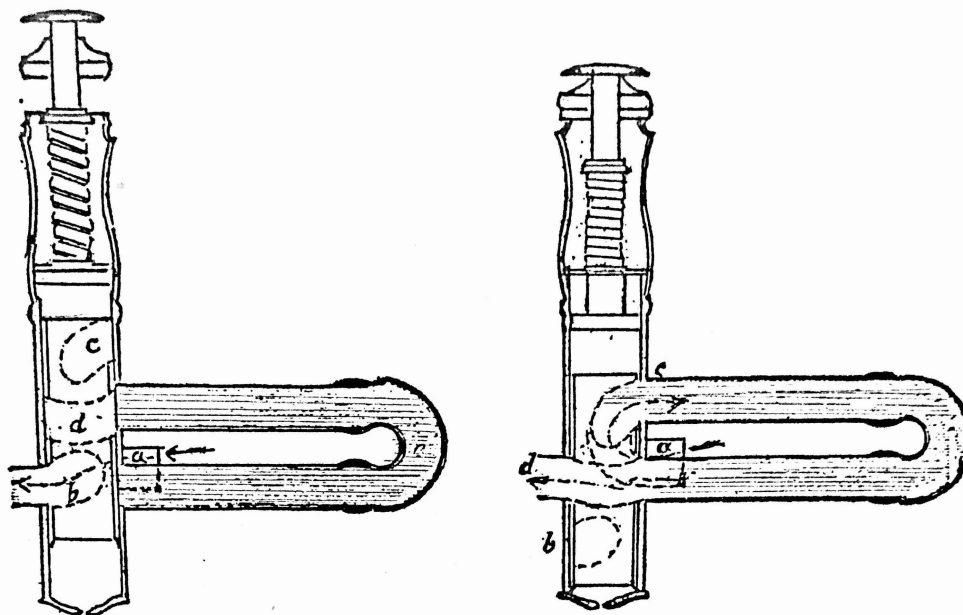


Figure 11. Périnet piston valves.⁷¹

The Modern Trumpet

While the valve was rapidly becoming a successful means of achieving chromaticism, it still took several decades until it was readily accepted into the orchestra. Many composers in the 19th century continued to write for the natural trumpet, and even players preferred to perform these and older works on the natural trumpet. Because of this, the natural and valved trumpets were used side by side until as late as 1891.⁷²

By the middle of the 19th century, the valved trumpet began to be used more and more in both the opera and concert orchestras. Mendelssohn, Schumann, and Brahms called for the valved instrument while maintaining the older, classical style of composition. They wrote in pairs and mostly within the overtone series, although Schumann regularly broke with these restrictions when writing the second trumpet part.⁷³

⁷¹ Bate, *The Trumpet and Trombone: An Outline of their History, Development, and Construction*, 160.

⁷² Tarr, *The Trumpet*, 162.

⁷³ Tarr, *The Trumpet*, 164.

By far the most important composers of the latter half of the 19th century were Wagner, Bruckner, and Verdi. They broke with the classical style of writing by not only introducing chromaticism throughout the range, but by writing very demanding trumpet parts. They added a third trumpet to the section, and sometimes added several more to the stage (Wagner calls for up to 12 additional trumpets in *Die Meistersinger*).⁷⁴ The organist Bruckner especially wrote without regard to the physical toll of trumpet playing, often writing for the brass as though it were an organ stop.⁷⁵ Bruckner and Wagner often included concert Bb, B, and C above the treble clef staff, much higher than previous composers ventured.⁷⁶ At the same time, they also wrote gentle, sustained cantabile passages for the trumpet.⁷⁷ Verdi also wrote for both trumpets and cornets, consistently writing very similar parts for both, where the trumpets would reinforce the heroic melodies in the cornets.⁷⁸

Berlioz was the first to write for both the natural and valved instrument, calling for two natural trumpets and two valved cornets. He employed each in a different key so as to be able to fill out chords that would have been impossible to play before the invention of the valve. This creativity proved extremely successful, although the practical applications were not fully realized because of the limitations of the instruments. Cornets at this time had a much softer and rounder sound, and did not project as well as the natural trumpet, but its tubing was shorter (usually pitched in Bb, a minor third above the highest French trumpet, which was pitched in G) and therefore the upper register was more secure. The valves also enabled it to be considerably more agile.⁷⁹

The cornet quickly became successful within France not only because of its use by Berlioz, but also because of Jean-Baptiste Arban, who was the first to write a comprehensive technique and method for the instrument. This method, written in 1864, still forms the basis for both cornet and trumpet

⁷⁴ Tarr, *The Trumpet*, 164.

⁷⁵ Tarr, *The Trumpet*, 164.

⁷⁶ Tarr, *The Trumpet*, 165.

⁷⁷ Tarr, *The Trumpet*, 165.

⁷⁸ Tarr, *The Trumpet*, 166.

⁷⁹ Tarr, *The Trumpet*, 168.

instruction and technique.⁸⁰ While its use in the orchestra would not last, the cornet had two lasting, positive impacts. First, the solo status was regained, something which was lost at the end of the Baroque era. Cornet soloists were in high demand from the middle of the 19th century through the first half of the 20th century, being especially popular with military bands such as the Sousa and Goldman bands.⁸¹ Second, the cornet pushed the trumpet into a new age of development with its Bb tuning, which we still use today.⁸²

Originally, the orchestral valved trumpet was pitched in F or G, but the increasing demands on trumpet players necessitated a change to higher pitched instruments. The Bb trumpet, already used by military bands in Germany, was introduced in orchestras during the 1850s and 1860s. By the 1870s it was the standard orchestral instrument in Germany, and would soon be the standard instrument around much of Europe.⁸³ The Bb trumpet has more projection and accuracy in the higher range than the longer F and G trumpets, but a less full tone in the middle and lower register. The tradeoff, however, was a welcome one in regard to the new style of composition employed by Wagner, Bruckner, and eventually Mahler and Strauss.⁸⁴ In France, it was the C trumpet that took over in the concert and opera orchestras, rather than the Bb trumpet, perhaps in response to the success of the cornet.

Following with France, the United States of America held high regard for the cornet, which was used in orchestras as late as the 1920s, and it also would go on to adopt the C trumpet rather than the Bb trumpet.⁸⁵ When the first American orchestras were founded in the second half of the 19th century, they aligned themselves with the German school of music, as many of their members were German immigrants. After World War II, however, many of the German-heritage musicians were dismissed, and French musicians took their place, bringing with them the C trumpet as an orchestral instrument.⁸⁶

⁸⁰ Tarr, *The Trumpet*, 168.

⁸¹ Tarr, *The Trumpet*, 197.

⁸² Tarr, *The Trumpet*, 169.

⁸³ Tarr, *The Trumpet*, 170.

⁸⁴ Tarr, *The Trumpet*, 171-172.

⁸⁵ Tarr, *The Trumpet*, 171.

⁸⁶ Tarr, *The Trumpet*, 187.

Perhaps following a theme, smaller and smaller instruments became not only popularized, but necessary. Trumpets pitched in D and Eb, and even piccolo trumpets in A and Bb saw use in the orchestra during the 20th century, and still do today. The piccolo trumpet especially has seen a huge rise in popularity, being used for parts written in D, not only from the 20th century, but as a replacement of the natural trumpet for pieces written by Bach, Handel, and other baroque composers.

Further Reading

Christian Ahrens, *Valved Brass: The History of an Invention*

Johann Ernst Altenburg, *Trumpeters' and Kettledrummers' Art*

Anthony Baines, *Brass Instruments*

J. Murray Barbour, *Trumpets, Horns, and Music*

Robert Barclay, *The Art of the Trumpet-Maker*

Philip Bate, *The Trumpet and Trombone: An Outline of their History, Development, and Construction*

Cesare Bendenelli, *Tutta l'Arte del Trombetta*

Reine Dahlqvist, *The Keyed Trumpet and Its Greatest Virtuoso, Anton Weidinger*

Werner Menke, *History of the Trumpet of Bach and Handel*

Don L. Smithers, *The Music and History of the Baroque Trumpet before 1721*

Edward Tarr, *The Trumpet*

Chapter 3: The Overtone Series

Before we begin to examine the intricacies of the physics involved in sound production on brass instruments, it must be said that this section is to be seen from a purely scientific viewpoint. The student should only take from this an understanding of the physical actions taking place when playing the trumpet, and should not forget that, while it is important to understand the mechanics behind sound production, making music is the ultimate goal. In this respect, the student should not focus on mimicking the physical actions described in this section, but should rather take from it a general understanding of how vibrations of the lips are transformed into sound out of the trumpet.

To understand how the trumpet works, we first need to understand how the overtone series works. It all starts with a monochord, a device in which a string is fixed at one end and stretched over a sounding box. The string is kept taught by a weight or pulley at the other end. Moveable bridges are then introduced along the string in order to stop part of the string from vibrating when plucked. This allows us to demonstrate the mathematical relationships between the different frequencies produced by the monochord.⁸⁷

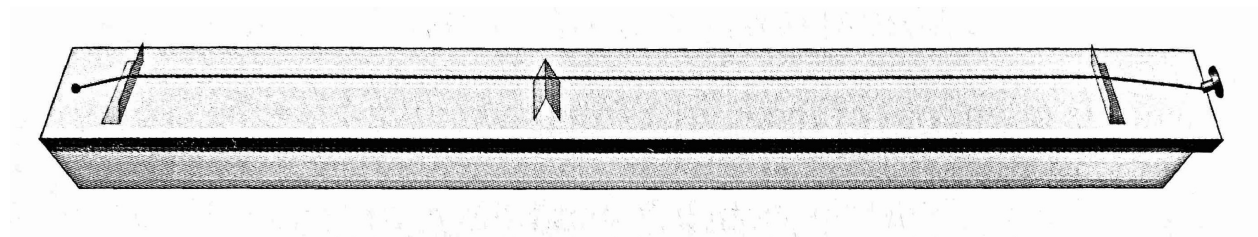


Figure 12. Monochord with moveable bridge.⁸⁸

For example, if the moveable bridge were removed and the string plucked, the tone produced would be the fundamental tone of the string; the lowest possible frequency of the given length of string.⁸⁹ This is a 1/1 relationship, where the soundwave produced is the same length of the string.

⁸⁷ Ian Johnston, *Measured Tones: The Interplay of Physics and Music*, 2nd ed., (London: IOP Publishing, 2002), 2.

⁸⁸ Johnston, *Measured Tones: The Interplay of Physics and Music*, 3.

⁸⁹ Johnston, *Measured Tones: The Interplay of Physics and Music*, 45.

If we introduce a single bridge to the middle of the string, dividing the string into 2 equal sections, the tone produced would be an octave above the fundamental.⁹⁰ This is a 2/1 relationship, where the soundwave is half the length of the string.

If we keep dividing the string in the same manner (a ration of $n/1$), we will get the overtone series. The overtone series (sometimes called the harmonic series) is the set of frequencies produced from the whole number divisions ($1/1$, $2/1$, $3/1$, etc.) of the monochord.⁹¹ The same frequencies will result from blowing into a tube, where the fundamental soundwave is the same length of the tube. This is how trumpets (and all other brass instruments) work.

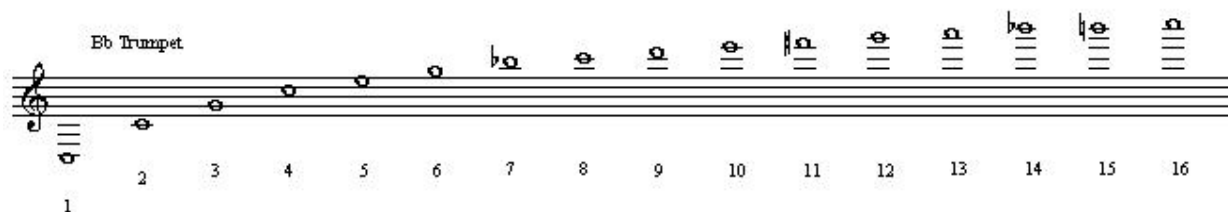


Figure 13. Overtone series of the Bb trumpet. Note that the sounding pitch of each overtone will be a major second lower than written.⁹²

Brass instruments are lip-vibrated aerophones. This means that air is blown through the lips into a tube, where they vibrate and produce a soundwave. This soundwave is manipulated by air pressure and air speed to increase or decrease the frequency of the soundwave and produce different overtones along the harmonic series. In other words, a faster and more excited air stream will make the pitch go higher, while a slower airstream will make the pitch go lower, but it's slightly more complicated than that. If we think of the trumpet as a straight, cylindrical tube, one of the ends will be covered by the lips. This is similar to an organ pipe with an end cap. In both cases, the overall length of the tube remains the same, but the length of the soundwave is doubled as it's bounced back off the end cap. Unlike the organ pipe,

⁹⁰ Johnston, *Measured Tones: The Interplay of Physics and Music*, 2.

⁹¹ Siegmund Levarie and Ernst Levy, *Tone: A Study in Musical Acoustics*, 1st ed., (Kent, OH: Kent State University Press, 1968), 14-32.

⁹² de Haro, Stuart A., "The Harmonic Series," de Haro Horns, accessed August 12, 2018, http://deharohorns.com/harmonic_series.htm.

which only plays odd harmonics because of the endcap, the trumpet is able to play the full harmonic series because of changes in its shape along the tube, specifically in the mouthpiece and bell flare.⁹³ This lessens the distortions created by the turbulent air pressure near the “cap” where the player’s lips meet the mouthpiece.

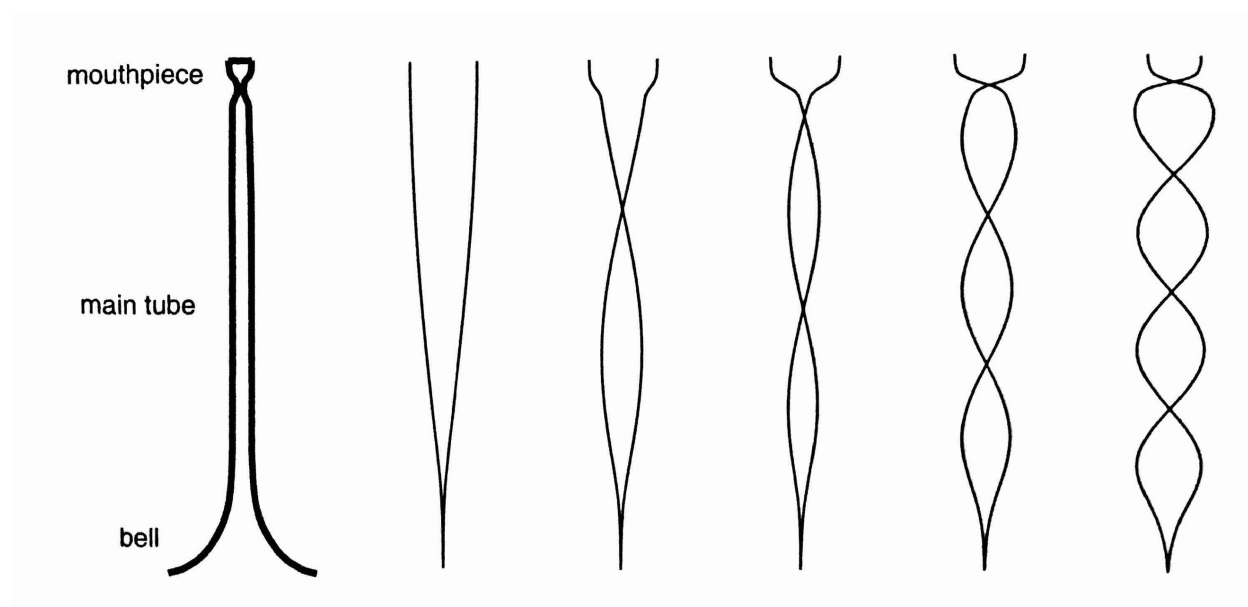


Figure 14. Sound waves of the first five harmonics within the trumpet.⁹⁴

The same turbulence that causes the distortions in the organ pipe is what allows the lips to vibrate. The lips act like an automatically controlled valve, reacting to the rising and falling pressure on either side of the lips, which open and close in time with the vibrating air column.⁹⁵

As covered in Chapter 2, the invention of the valve allowed for chromaticism in the lower register of the horn, filling in the gaps left by the overtone series. When a valve is depressed and the extra tubing activated, what is actually happening is that the overall length of the instrument is being increased, which lowers the fundamental and changes the overtone series. The chromatic capabilities come from quickly switching between the available overtone series to put together step-wise motion in the lower register.

⁹³ Johnston, *Measured Tones: The Interplay of Physics and Music*, 361.

⁹⁴ Johnston, *Measured Tones: The Interplay of Physics and Music*, 362.

⁹⁵ Johnston, *Measured Tones: The Interplay of Physics and Music*, 43.

Because of this, it is highly recommended to use as few alternate fingerings as possible, and to use your ear to center the pitch while keeping the tone quality the same.



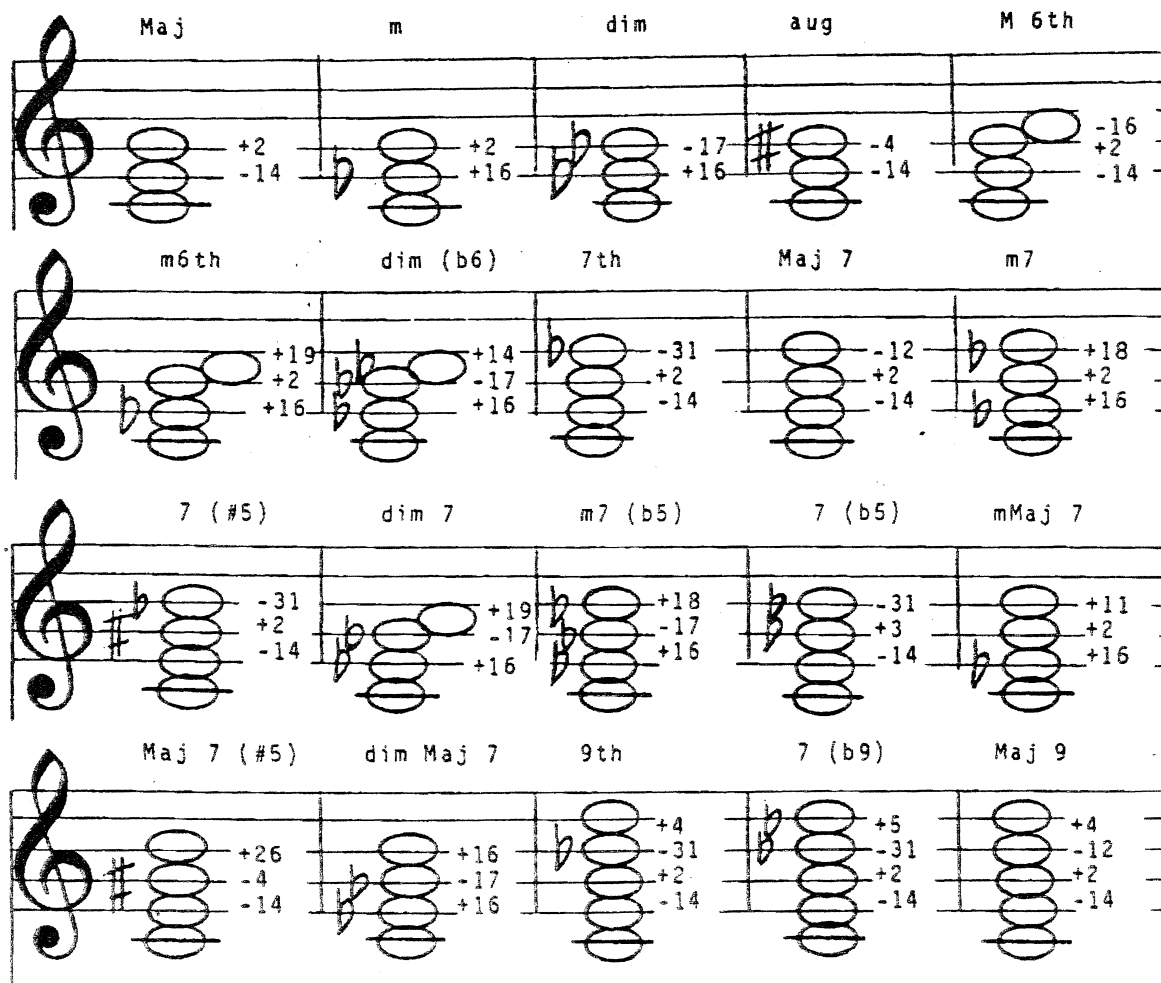
Figure 16. Alternate fingering chart for trumpet.⁹⁹

⁹⁹ McNally Jr., Bob, "Alternate Fingerings," Bob McNally Jr (blog), March 1, 2016, <http://www.bobmcnallyjr.com/blog/alternate-fingerings/>.

THE "IN TUNE" CHORDS OF JUST INTONATION

In the following chords the notes of equal temperament are considered to be "0" (zero) pitch. All of the IN TUNE chords are based on the root "C" which is equal tempered "0" pitch. Cents +X, or -X indicates the cents difference necessary to be IN TUNE from the equal tempered "0" pitch.

Regardless of the frequency of the starting point the structure of the chord remains constant. Therefore, the pitches of the notes shown here would occur on each of the twelve equal tempered roots...only the frequencies would be different.



Thanks to Mr. Ward Widener and his fabulous AccuTone Tuner for calculating the notes of these IN TUNE chords of just intonation.

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Figure 17. Tuning tendency chart.¹⁰⁰

¹⁰⁰ Anonymous, "The 'In Tune' Chords of Just Intonation," (St. Louis, MO: Jack Holland Productions).

Further Reading

Arthur Benade. *Horns, Strings, and Harmony*

Albert Eagle. *A Practical Treatise on Fourier's Theorem and Harmonic Analysis for Physicists and Engineers*

Burdette Lamar Green. *The Harmonic Series from Mersenne to Rameau*

Hermann von Helmholtz and Alexander John Ellis. *On the Sensations of Tone as a Physiological Basis for the Theory of Music*

Elena Prestini. *The Evolution of Applied Harmonic Analysis*

Juan G. Roederer. *The Physics and Psychophysics of Music*

Johan Sundberg. *The Science of Musical Sounds*

Fritz Winckel. *Music, Sound and Sensation*

Chapter 4: Literature

This section is essentially a reading and listening list for students. It includes resources that will reinforce and build upon their knowledge of history as it relates to trumpet and the other brass instruments. While this is not a complete listing, it represents a starting point from which students can develop their own libraries.

Biographies

Herbert L. Clarke, *How I became a cornetist*

An autobiography by the most prominent cornet soloist of his time. The book gives an insight not only into the musician's life, but into the musical landscape of the past. The author writes about his experience as an orchestral musician, his work as a violist, illness and injury, and his role as soloist with several bands, plus more. A good read for any brass player, this book is an important part of understanding history and the historical climate around the instrument around the turn of the 20th century.

Brian Frederiksen, *Arnold Jacobs: Song and Wind*

With forwards by Adolph Herseth and Dale Clevenger (colleagues of Jacobs in the Chicago Symphony Orchestra), this book details the life and teachings of one of the most famous brass pedagogues, from his upbringing and his years at the Curtis Institute to the culture of brass playing he helped create and the legacy he left with the CSO. His teaching is summarized by his approach to the mental and physical elements of performance and the equipment he invented, especially his breathing apparatuses.

Anne Hardin, *Inside John Haynie's Studio*

This collection of essays reveals the pedagogy of one of the foremost trumpet teachers of the 20th century. His tenure at the University of North Texas was marked by his approach of educating the whole person, not just preparing them as trumpet players. This book not only delves into his

teachings on technique, breathing, musicianship, and mental discipline, but also how his teachings stayed with his students and transferred from the studio and recital hall to their lives after college. This is an extremely insightful look into one of the legendary American trumpet studios, and is a must-read for any aspiring brass teacher.

Jane Hickman, *Magnificent Méndez*

This book follows one of the world's greatest trumpet soloists from his upbringing in a small Mexican village and his performances with his family band, to his career as an international trumpet artist. Also included are nearly 200 photos, music manuscripts, concert programs, and letters that provide a close look into the life and works of the legendary trumpet player.

Wynton Marsalis and Selwyn Seyfu Hinds, *To A Young Jazz Musician*

This book is a collection of letters written by Marsalis while on tour. Addressed to the upcoming jazz musician, these letters are also applicable to anyone in any stage of life. This book exposes the wisdom and knowledge gained from the experience of his early years as a performer and from his forebears such as Duke Ellington and Count Basie. More importantly, this book focuses on the issues that do the most to lead us away from our goals and make it difficult for us to succeed. Marsalis writes about humility, patience, and the mental strength it takes to face your issues head on. He also talks about the art of swing, and why it is important to maintain an active interest in one's culture. This is a great book for anyone, where one of the great American musicians offers their personal thoughts on both their craft and how to live a fuller, more meaningful life.

Brian Shook, *Last Stop, Carnegie Hall: New York Philharmonic Trumpeter William Vacchiano*

This book provides an overview of Vacchiano's life based on several interviews conducted by the author. There is also a chapter with recollections from Vacchiano's students and colleagues. The book also includes information about his pedagogical methods, his rules of orchestral performance, and the equipment he used. The book finishes with a discography, a bibliography of Vacchiano's works, and lists of his students, conductors he performed under, and the players

he performed with. This book is an excellent look into the life and work of one of the most influential trumpet players of the 20th century.

M. Dee Stewart, *Arnold Jacobs: The Legacy of a Master*

This book is a collection of the remembrances and recollections of thirty-one of Jacob's colleagues, students, and friends which speak to the value of his lessons and the information he imparted based on his substantial experience as a brass performer. It is a valuable resource of stories, interviews, and general interactions that paint a complete picture of the legendary tubist and brass coach.

William Woolworth, *A Biography of Adolph S. Herseth: His Performance and Pedagogical Contributions*

During his tenure with the Chicago Symphony Orchestra, Herseth was regarded as the foremost orchestral trumpet player in the world. This biography highlights his life and works as both a performer and a teacher, based on literature from the CSO archive, newspapers, periodicals, and interviews with Herseth. His early life is chronicled before the work continues with his performance and pedagogical contributions. An appendix of his solo appearances with the CSO finishes the work and includes the dates, repertoire, and conductor for each of them.

Other biographies to explore:

Michael Arndt, *The Extraordinary Roger Voisin*

Glenn Bridges, *Pioneers in Brass*

Timofei Dokshizer, trans. Olga Braslavsky, *The Memoirs of Timofei Dokshizer*

Edward Tarr, *East Meets West*

Terry Teachout, *Pops: A Life of Louis Armstrong*

Jeroen de Valk, *Chet Baker: His Life and Music*

Pedagogies

Vincent Bach, *The Art of Trumpet Playing*

While primarily a method for trumpet instruction, the book gives great insight into the manufacture of trumpets, which is especially useful as Bach's instruments are still one of the more popular brands. Also included in the book is information on mouthpieces, the dos and don'ts of playing, and how to act in a professional manner while in a professional musical setting.

Wayne Bailey, *Teaching Brass*

This book is designed as a resource for college students in music education programs. The author, along with five co-authors, contribute information about all aspects of brass teaching, and is meant for brass tech and other similar classes that deal with learning about the brass family of instruments. It includes information on breath control, articulation, equipment, acoustics, and exercises both specific and non-specific to each instrument.

Madeline Bruser, *The Art of Practicing*

Committed to helping artists find their innate talent and fulfill their deepest artistic potential, the author offers a very detailed approach to the mental side of practicing. The book covers the intricacies of posture, the motion of the hands and arms, the power of natural insight into the music, and much more. At times, the information can be too specific and might not be pertinent to the majority of readers, but it is still nonetheless an excellent resource for any musician to have, even if it sits on the shelf and is only consulted every now and then.

Philip Farkas, *The Art of Brass Playing*

This treatise is meant to show the differences between the many types of functional embouchures and includes details about the function, physiology, and function of the embouchure in brass playing. A photo-study of the players in the Chicago Symphony Orchestra (at the time that Farkas was a member) is included to aid in the reader's understanding that there is no 'standard' embouchure, and that a functional, healthy embouchure is relative to the player. However, it is noted that several elements are involved with the effective placement of the mouthpiece and

formation of the embouchure, and that while not everyone has a ‘perfect’ embouchure, most embouchures are capable of carrying the load they are burdened with.

Philip Farkas, *The Art of Musicianship*

The author makes a point to distinguish the differences in how people understand the words ‘music’ and ‘musicianship’, specifically, how musicologists and composers will treat it differently, and more importantly, how a performer understands it. Throughout the book, the author attempts to describe the meaning of musicianship in the way that a world-class performer sees it. Attention to minute detail in phrasing, dynamics, tempo, rhythm, articulation, and ensemble playing and behavior from a highly experienced performer makes this book a fountain of knowledge that every musician, regardless of their instrument, should read.

Fred Fox, *Essentials of Brass Playing*

This book is an essential collection of knowledge by one of the foremost brass educators of the 20th century. It is an extremely logical approach to brass playing centered on good breath and tone quality. The author admittedly keeps the language as simple as possible, and as such, it is extremely easy to understand his points. This book has a lot of wisdom and is useful for anyone, not just brass players

Claude Gordon, *Brass Playing is No Harder than Deep Breathing*

The teachings in this book are based on the understanding that relaxed, deep, natural breathing is the key to success as a brass player. The book begins with information about the author and a background on other soloists who played with ease, including Jules Levy and Herbert L. Clarke. The chapters cover the mechanics of playing, including proper breathing and breath support, how the tongue and lips is involved with tone production, and the function of both the right and left hands. Dotted throughout the text are personal vignettes and information on other books to use.

David Hickman, *Trumpet Pedagogy: A Compendium of Modern Teaching Techniques*

This is the standard text on trumpet pedagogy. It covers almost any issue that could come up while teaching, from the very basics such as posture and holding the instrument, to range, power

and endurance, and common problems and medical conditions. It is also extremely useful as a reference guide for personal problem-solving. Every serious trumpet player and teacher should own and use this book.

David Hickman, *The Piccolo Trumpet Big Book*

Similar to *Trumpet Pedagogy*, this book gives all sorts of great information on the piccolo; the history of the instrument, different types and brands of piccolos, mouthpieces and mutes, transposing, tuning, ornamentation, repertoire, and ‘tricks’ to make certain things and certain pieces easier. It concludes with a section of interviews with famous trumpet players who excelled at the piccolo, and how they approached the instrument.

Norman J. Hunt, *Guide to Teaching Brass*

This book is extremely useful for those teaching brass pedagogy classes, or those who want to further understand the other instruments in the brass family. While it covers the fundamentals of brass playing effectively, it also leaves out a lot of information relevant to teaching more advanced players, but is still a useful tool for brass teachers who are new to teaching pedagogical classes.

Keith Johnson, *The Art of Trumpet Playing*

This book is a great resource for young teachers who are trying to figure out the best way to teach their students. Although it doesn’t contain any exercises or drills, it describes how to understand and perform the skills and techniques a player will need in order to have a successful musical career, including suggestions from the author, an established performer and pedagogue, on the best way to move forward.

Keith Johnson, *Brass Performance and Pedagogy*

This book presents a complete approach to playing and teaching brass instruments, with an emphasis on fundamental skills and the development of musicality. The book covers the art of teaching, listening, developing a concept of sound, and several other topics. Written for teachers

who deal with brass students at all stages of development, the book is ideal for teachers with less experience and those who teach a large variety of students.

Tim Lautzenheiser, *The Art of Successful Teaching*

Essentially a reference book, this text is an exceptional resource for any teacher, and while geared toward band directors, is useful from any musical perspective. Less a textbook and more a collection of articles, the book is not a ‘quick-fix’ reference guide and more of a book that you read, section by section, and ruminate on the information garnered from the pages. While not a necessary resource for most, it is quite useful for those looking to become ensemble leaders.

Arthur Lehman, *The Brass Musician*

The book covers the less talked about aspects of being a professional brass musician, including habits for the practice room, mental strength and attitudes for practice and performance, and insight into playing in professional groups and correct stylistic interpretation.

Lucinda Lewis, *Broken Embouchures*

This book is an extremely valuable text for all brass players, whether or not they have embouchure injuries. It goes over just about every issue anyone has had with their embouchure and the different possible ways to go around fixing it.

Raphael Méndez, *Prelude to Brass Playing*

Even though the book is written with all brass instruments in mind, since the author is a trumpet player, the information is naturally biased towards trumpeters. A very meticulous writer, Méndez provides a lot of knowledge most likely more suitable for intermediate and advanced players, yet the text is meant for beginners. Even so, the book is a valuable resource, especially the insights into the author’s self-taught beginnings as a musician.

Kristian Steenstrup, *Teaching Brass*

A student of Arnold Jacobs, the author spends the majority of the book talking about the physiology of brass playing. He describes concepts in two ways: the conscious control of certain aspects and the unconscious control of others. The conclusion is that, while we have a conscious

control over several aspects of our playing, our subconscious takes control of the majority of things. The only way to work on these, including the involuntary muscles involved with breathing and the minute changes in our embouchures as we play, is to focus on singing and the sound we desire to create. An extremely detailed book, it is best suited for the more advanced player who won't get caught up and distracted by the details and science involved.

Roger Sherman, *The Trumpeter's Handbook*

This book is extremely in-depth and covers a variety of topics, including handling the trumpet, hand and playing position, breathing, the embouchure, etc. It continues with more complex concepts such as intonation adjustments, how to practice, and solo and audition preparation and performance. The author also gives insight into the differences and comparisons between each key of trumpet. This book is suitable for all ages and levels of development, especially younger players, and is quite similar to the Arban method in this sense. The section on transposition is especially helpful, being a clear and concise explanation of why and how to do it.

John Swain, *The Brass Instruments: A Reference Manual*

An excellent resource for brass players, this manual provides an in-depth look into the physical natures of the brass instruments, yet doesn't go so far as being too scientific or requiring a separate reference guide for unknown terms. The book gives an overview of brass acoustics, instrument design and construction, intonation and compensating mechanisms, transposition charts, and more.

Scott Whitener, *A Complete Guide to Brass*

Similar to Wayne Bailey's *Teaching Brass*, this book is a tool for teachers and students pursuing a teaching career. All instruments in the brass family are covered in detail. A great tool for band directors and those teaching brass methods courses, this book covers everything needed for introductory and intermediate level courses in brass playing, including instrument care, playing posture, guidelines for solo literature and etudes, and an overview of brass instrument history. The 3rd edition includes a CD with playing examples.

James H. Winter, *The Brass Instruments: Performance and Instructional Techniques*

A very useful pedagogical source, the book covers a wide breadth of information on all of the brass instruments most common today. It gives detailed information on breath support and the embouchure, as well as a very informative look into the brass instruments, especially those less thought of, such as the flugelhorn and the alto horn.

Histories

Christian Ahrens, *The History of an Invention*

This book traces the history of the valve on brass instruments in the realms of art, military, and folk music. Taking a different route than most historians, the author stresses the social, aesthetical, and economic issues surrounding the more familiar aspects of the development of the valve. Most interestingly, the book gives musicians and scholars a new way of looking at how we came to use valves.

Johann Ernst Altenburg, *Essay on an Introduction to the Heroic and Musical*

Trumpeters' and Kettledrums' Art

Originally published in the mid 18th century, this treatise includes useful insight into both the trumpet's history, especially the role of musician's guilds, and the techniques used and taught at the time. It offers a unique look at the role of the trumpet and the trumpet player during the transition from the Baroque to Classical periods.

Anthony Baines, *Brass Instruments: Their History and Development*

The book begins with a brief explanation of the physics of brass playing and other techniques specific to brass playing and continues with the history of the instrument, from their ancient forms to the present, and the music that was written for them. A long-winded book with a scientific approach, this book is quite comprehensive and provides a surplus of pictures and charts for the avid reader, not to mention quality information about the less-known forms of each instrument.

James Murray Barbour, *Trumpets, Horns and Music*

This book shows how composers developed the symphonic style of writing for trumpet and how that style of writing was eventually transferred to the horn. It goes through the use of crooks and the needs for modulation and transposition, as well as a more scientific approach to pitch and the means of changing pitch through different physical means such as hand stopping and lip bending.

Robert L. Barclay, *The Art of the Trumpet-maker*

Describes the trumpet making process of the Nuremburg trumpet makers in the 16th century. Goes into extreme detail about the individual trumpet making families and the differences between their instruments, the tools and metals used in the forging process, and the techniques involved for bell flares, tube tapering, and creating other effects in the metal.

Philip Bate, *The Trumpet and Trombone*

The book is an in-depth look at the history, development, and construction of both the trumpet and trombone. Chapters range from acoustics, materials used in construction, and techniques and capabilities of each instrument to the social and professional background of different genres. The longest chapter deals with valves and valve systems, and the appendix includes information about the famous brass instrument makers of Nuremburg from the 16th to 18th centuries and a list of notable recordings.

Cesare Bendenelli, *Tutte l'Arte della Trombetta*

The earliest known trumpet method, translating to “The Entire Art of Trumpet Playing”, this is a collection of pieces and exercises by the author and many of his contemporaries, some of the best trumpet players of the day. This work is important because it presents some of the earliest pieces that utilize the clarion register. It also goes into great detail about the style of improvising over the basso during the Renaissance period. It also discusses articulation, which was quite progressive for its time.

Hector Berlioz and Richard Strauss, *Treatise on Instrumentation*

Originally written by Berlioz and the edited by Strauss, this text gives a good look at how each instrument was written for and treated in the 19th and 20th centuries. It also gives a brief history of how each instrument was used, from their inception to the height of their development, and a key on how to use each to their highest potential. This treatise is an extremely useful piece of information on not only the trumpet and cornet, but the rest of the orchestral instruments, and how they were used in the context of the time in which they were written for.

James Arthur Brownlow, *The Last Trumpet: A History of the English Slide Trumpet*

Published by the Historic Brass Society, the book includes information on the English slide trumpet and the repertoire written for it. Of particular interest are the sections on playing technique and the reasons for the primacy of the instrument in England, reaching as far as the very late 19th century.

Reine Dahlqvist, *The Keyed Trumpet and Its Greatest Virtuoso, Anton Weidinger*

Written as a master's thesis, the book goes over the development of the instrument, from the use of vent holes to the introduction of key-holes, as well as its place in history and the music that was written for it.

Robert Donington, *The Interpretation of Early Music*

Primarily relevant to baroque music, this book is an essential guide to performance practice and includes information on historical interpretation, ornamentation, accompaniment, expression, improvisation, tempo, rhythm, dynamics, and the instruments used during the time period examined. While somewhat outdated, it is extremely well organized, and gives crucial information on the many elements of performance practice that are used today.

Ralph Thomas Dudgeon, *The Keyed Bugle*

This book goes over the history and development of the keyed bugle and its use in British brass bands, especially, as well as in America. It goes much more into detail about the construction and tradition of the instrument than other works about keyed brass. Included is information about the

music written for the instrument, its place in ensembles and as a solo instrument, and how to learn to play the instrument, as well as the 20th century revival of it and how it influenced the development of American music.

Girolamo Fantini, *Modo per Imparare a Sonare di Tromba*

The title translates to “Way to Learn to Sound the Trumpet”. While not relevant as a method of instruction today, the treatise is historically significant. It demonstrates how the old military trumpet was used and compares it to the newer (at the time) natural trumpet used in the baroque period. The work focuses greatly on the style used for the newer trumpet and its many virtuosic aspects. Fantini’s treatise and pedagogical ideas were greatly responsible for the acceptance of the trumpet in art music.

Frederick Fennell, *Time and the Winds*

This book originated as a series of lectures given by Fennell to the United Services Organization in San Diego. Beginning with the music of Monteverdi and Gabrieli, the book describes the usage of every instrument in the wind and brass family in orchestra and band leading up to the modern wind band, including its educational advantages and the expansion of the wind band repertoire.

Albert Hiller, *Music for Trumpet from Three Centuries*

The book is organized by century of composition, from the 17th to the 19th century. Within each chapter, the author provides listings headed by composer and country of origin, then provides musical and textual information regarding the types of compositions written by each composer. Also included are diagrams with specific measurements and definitions of the instruments used during the different time periods in question, which can be quite helpful to those interested in the study of historical performance practice.

Werner Menke and Gerald Abraham. *History of the Trumpet of Bach and Handel*

Originally published in 1934 with the newest edition in 1985, this book has quickly become the expert resource on the subject. At the time this book was published, before the historical

performance practice revival, the natural trumpet was not highly in use even though the music was still being regularly performed. The book first covers the history of the trumpet before and during the time Bach and Handel were composing. It continues with their compositional style and how they used the instruments in their music, as well as the musicians who performed the pieces and the instruments they used. The book concludes with the technique, acoustics, and equipment used for past and present performances of this music. While this book is a fount of knowledge, the author is also very opinionated and does not shy away from expressing those opinions in the text.

Don L. Smithers, *The Music and History of the Baroque Trumpet Before 1721*

The author is partially responsible for the revival of the natural trumpet in modern performances of historical pieces. The book goes over the entire history of the trumpet, including a detailed description of the trumpet and how it works, ancient forms of the instrument, trumpets and their music in different geographical locations, the musician's guilds and their role in the courts, and the music that was played by each instrument in focal locations.

Edward H. Tarr, *The Trumpet*

This book gives an in-depth look at the evolution and history of the trumpet. Throughout the book, the author talks briefly about compositional style and how it was influenced by the development of the instrument. He gives special attention to when and how each key of instrument was written for and introduced into the orchestra, and an overview of the national schools of trumpet playing and their most prominent performers. It is a useful tool for trumpet players and teachers of all ages.

Other

Philip Farkas, *A Photographic Study of 40 Virtuoso Horn Players' Embouchures*

This book contains pictures of 40 different horn players' embouchures playing a high C, a C in the staff, and a pedal C on a visualizer mouthpiece. Next to each picture is an arrow showing the direction of the air. Below each picture is some biographical information such as gender (although there is only one female in the book), age, weight, thickness of lips, position, and playing capabilities. While there are many similarities and consistencies between each player, the point of the book is not to suggest one type of embouchure is best. Rather, the author makes a point of saying that there is no one correct way of forming an embouchure.

W. Timothy Gallwey, *The Inner Game of Tennis*

One of the most famous psychological self-study books used by musicians, this book, along with the several other books of similar titles, exposes the breakthroughs of the author during his growth as a professional athlete. The book discusses the differences between the 'two selves' and trusting the talents that the individual has been working on, as well as learning to focus, and cultivating inner stability in and out of the practice room.

Don Greene, *Audition Success*

Formatted as a transcription of the author's interactions with two of his subjects, the book focuses on the physical and mental facets of auditioning and audition preparation. The author examines many of the symptoms of less than successful performance and offers many solutions to allow individuals to reach their peak performance level.

Don Greene, *Performance Success*

This book reflects on the author's graduate course at Juilliard and deals with many of the aspects of unsuccessful performance and how to deal with it in a positive way. One of the author's biggest points is to avoid mental relaxation, instead teaching people to not ignore performance anxiety and to look at symptoms objectively and deal with them accordingly.

Irmtraud Tarr Krüger, *Performance Power*

The book aims to help the reader understand the basis of their performance anxiety and how to work to overcome it by driving out fear and building trust in oneself. The first section deals with symptoms, situations, the reasons for stress and anxiety, and the psychological aspects of stage-fright and how to cope with them. The second section is all about positive mental attitudes and finding the right focus that works for each individual.

James E. Loehr, *Toughness Training for Sports*

The goal of this book is to address the mental aspects of a successful performance, and while the book is written from a sports performance perspective, the information is applicable to any performance scenario. It covers mental focus, productivity, performing under pressure, practicing, approaching competition, and mental exercises. The book is set up so readers can pick and choose the chapters that pertain to their specific struggles, though the entire book is full of valuable information and it is recommended that the book is read in its entirety.

Richard Parncutt and Gary E. McPherson, *Science and Psychology of Music Performance*

Similar to others in the same vein, this book attempts to describe creative strategies to the problems that arise in teaching and practice. Of particular note is the approach towards improving teaching strategies, both individual and for group rehearsal. While meant to be read thoroughly, this is another text that could be used for reference as needed.

Eloise Ristad, *A Soprano on her Head*

A somewhat different book on dealing with performance problems, the book is a sort of autobiography on musical problem-solving. The author goes through several of her past students who had strange problems, and how she worked with them to fix those problems in strange ways, like standing on your head and singing a passage, the reason for the book's title.

Kenny Werner, *Effortless Mastery*

This book, similar to the books by Gallway and Parncutt, asks us to confront our inner voices and gain control of them in order to better master the technical and mental aspects of our

instruments and musical genres. A good book for any musician, this one approaches many of the same problems covered in other books, but in a jazz idiom.

Recordings

This list has been limited to the top 50 trumpet soloists, brass chamber groups, and orchestral albums with outstanding trumpet playing. Only a few albums from each artist are listed here, and students should seek out more recordings by these musicians. The focus here is on virtuosic trumpet playing and albums which provide insight into the wide range of artistic and musical decisions that trumpet players make in standard pieces, such as the Haydn and Hummel trumpet concertos.

Solo Artists

Maurice André. *Music for Trumpet*. EMI Classics, 1999.

Maurice André. *Vivaldi, Telemann, Leopold Mozart, Hummel: Trumpet Concertos*. EMI Classics, 1998.

Maurice André. *Bolling: Toot Suite*. Columbia Broadcasting System, Inc., 1981.

Ole Edvard Antonsen. *The Golden Age of the Cornet*. BIS Records, 2007.

Ole Edvard Antonsen. *Trumpet Concertos*. EMI Classics, 1993.

Eric Aubier. *Quatre Grands Concertos Pour Trompette*. Cybelia, 1988.

Alison Balsom. *Trumpet Concertos*. EMI Classics, 2008.

Alison Balsom. *Caprice*. EMI Classics, 2006.

Kathleen Battle and Wynton Marsalis. *Baroque Duet*. Sony Classical, 1992.

Herbert L. Clarke. *Cornet Soloist of the Sousa Band*. Crystal Records, 1996.

Timofei Dokshitser. *The Best of Timofei Dokshitser*. Marcophon Records, 1995.

Timofei Dokshitser. *Dokshitser Plays His Favorites*. Victor Records, 1974.

Niklas Eklund. *The Art of the Baroque Trumpet, Vol. 1*. Naxos Records, 1996.

Niklas Eklund. *Trumpetkonserter*. Naxos Records, 2002.

Reinhold Friedrich. *Klassische Trompetenkonzerte*. Capriccio, 2003.

Reinhold Friedrich. *Modern Trumpet*. Capriccio, 1992.

Reinhold Friedrich. *Trompetenkonzerte Des Barock*. Capriccio, 1996.

Håkan Hardenberger. *At the Beach*. Philips Records, 1989.

Håkan Hardenberger. *The Virtuoso Trumpet*. BIS Records, 1985.

Håkan Hardenberger. *Trumpet Concertos*. Philips Records, 1986.

Tine Thing Helseth. *Trumpet Concertos*. Simax Classics, 2007.

Tine Thing Helseth. *Storyteller*. Warner Classics, 2011.

Matthias Höfs. *Trumpet Acrobatics*. German Brass Productions, 2007.

Thomas Hooten. *Trumpet Call*. Thomas Hooten, 2011.

Wynton Marsalis. *In Gabriel's Garden*. Sony Classical, 1996.

Wynton Marsalis. *Trumpet Concertos*. CBS Masterworks, 1983.

Wynton Marsalis. *Tomasi: Concerto for Trumpet and Orchestra / Jolivet: Concerto No. 2 for Trumpet – Concertino for Trumpet, String Orchestra and Piano*. CBS Masterworks, 1986.

Raymond Mase. *Trumpet In Our Time*. Summit Records, 1994.

Raymond Mase. *Trumpet Vocalise*. Summit Records, 1996.

Rafael Méndez. *Magnificent Méndez*. Decca Records, 1968.

Rafael Méndez. *The Singing Trumpet*. Decca Records, 1959.

Rafael Méndez. *Méndez in Madrid – The Folk Music of Spain*. Decca Records, 1964.

Sergei Nakariakov. *From Moscow With Love*. Teldec Classics, 2001.

Anthony Plog. *20th Century Settings for Trumpet*. Crystal Records, 1986.

Anthony Plog. *20th Century Music for Trumpet and Organ*. BIS Records, 1993.

Philip Smith. *Principal Trumpet New York Philharmonic*. Cala Records, 1998.

Philip Smith. *Orchestral Excerpts for Trumpet*. Summit Records, 1994.

James Thompson. *An American Portrait*. International Trumpet Guild, 2003.

Allen Vizzutti and Laura Vizzutti. *A Trumpeter's Dream*. Kosei Publishing Company, 1993.

Allen Vizzutti. *The Carnival of Venus*. Summit Records, 1996.

Brass Chamber Groups

- American Brass Quintet. *New American Brass*. Summit Records, 1992.
- American Brass Quintet. *Classic American Brass*. Summit Records, 2001.
- American Brass Quintet. *Snapshot*. Summit Records, 2017.
- Canadian Brass. *Art of the Fugue*. CBS Masterworks, 1988.
- Canadian Brass. *Magic Horn*. Opening Day Entertainment Group, 2004.
- Canadian Brass. *Legends*. Opening Day Entertainment Group, 2008.
- Canadian Brass. *Canadian Brass*. Umbrella, 1977.
- Center City Brass Quintet. *Street Song*. D'Note Classics, 1998.
- Center City Brass Quintet. *Romantic Music for Brass*. Chandos, 2004.
- Dallas Brass Quintet. *American Musical Journey*. Dallas Brass, 2007.
- Empire Brass Quintet. *Russian Brass*. Sine Non Qua Superba, 1977.
- Empire Brass Quintet. *Class Brass – On the Edge*. Telarc, 1993.
- Empire Brass Quintet. *Encores*. Digitech, 1980.
- German Brass. *Power of Brass*. Koch Universal, 2005.
- German Brass. *Celebrating Wagner*. Berlin Classics, 2013.
- German Brass. *Bach in Brass*. Kreuz Plus: Musik, 2004.
- National Brass Ensemble. *Gabrieli*. Oberlin Music, 2015.
- Summit Brass. *Toccata and Fugue*. Summit Records, 1989.
- Summit Brass. *Paving the Way*. Summit Records, 1994.

Orchestra

Berlin Philharmonic Orchestra, cond. Herbert von Karajan. *Gustav Holst: The Planets*. Deutsche Grammophon, 1991.

Berlin Philharmonic Orchestra, cond. Herbert von Karajan. *Hector Berlioz: Symphonie Fantastique*. Deutsche Grammophon, 1977.

Berlin Philharmonic Orchestra, and Mstislav Rostropovich, cond. Herbert von Karajan. *Richard Strauss: Don Quixote*. EMI Records, 1987.

Chicago Symphony Orchestra, cond. Sir Georg Solti. *Anton Bruckner: Symphony No. 4 "Romantic"*. London Records, 1981.

Chicago Symphony Orchestra, cond. Sir Georg Solti. *Gustav Mahler: Symphony No. 2*. Decca Records, 1983.

Chicago Symphony Orchestra, cond. Sir Georg Solti. *Mussorgsky/Ravel: Pictures at an Exhibition*. London Records, 1980.

Chicago Symphony Orchestra, cond. Fritz Reiner. *Béla Bartók: Concerto for Orchestra*. RCA Victor, 1965.

Concertgebouw Orchestra, cond. Bernard Haitink. *Richard Strauss: Ein Heldenleben*. Philips Records, 1982.

Los Angeles Philharmonic Orchestra, cond. Zubin Mehta. *Richard Strauss: Don Juan*. RCA Gold Seal, 1975.

New York Philharmonic Orchestra, cond. Leonard Bernstein. *Gustav Mahler: Symphony No. 3*. Deutsche Grammophon, 1989.

New York Philharmonic Orchestra, cond. Zubin Mehta. *Igor Stravinsky: Rite of Spring*. CBS Masterworks, 1987.

Jazz and Big Band

Louis Armstrong And His Hot Five. *The Louis Armstrong Story Vol. 1*. Columbia Masterworks, 1951.

Louis Armstrong And His Hot Seven. *The Louis Armstrong Story Vol. 2*. Columbia Masterworks, 1951.

Chet Baker. *Chet Baker Sings*. Blue Note Records, 1998.

Chet Baker. *The Italian Sessions*. RCA Victor, 1990.

Clifford Brown. *New Star on the Horizon*. Blue Note Records, 2015.

Clifford Brown featuring Zoot Sims. *Jazz Immortal*. Pacific Jazz, 1988.

Miles Davis. *Birth of the Cool*. Capitol Records, 1956.

Miles Davis. *Miles Ahead*. Columbia Records, 1957.

Miles Davis. *Sketches of Spain*. Columbia Records, 1960.

Maynard Ferguson. *Chameleon*. Columbia Records, 1974.

Dizzy Gillespie, Stan Getz. *Diz and Getz*. Verve Records, 1957.

Dizzy Gillespie. *Have Trumpet, Will Excite!* Verve Records, 1959.

Dizzy Gillespie. *Dizzy Gillespie*. RCA Victor, 1966.

Freddie Hubbard. *Blue Spirits*. Blue Note Records, 1965.

Freddie Hubbard. *Hub-Tones*. Blue Note Records, 1962.

Wynton Marsalis. *Black Codes (From the Underground)*. Columbia Records, 1985.

Wynton Marsalis. *Marsalis Standard Time Vol. 1*. Columbia Records, 1987.

Lee Morgan. *The Sidewinder*. Blue Note Records, 1964.

Clark Terry. *Mumbles*. Mainstream Records, 1966.

Clark Terry. *Serenade to a Bus Seat*. Riverside Records, 1957.

The Tonight Show Band, Doc Severinsen. *The Tonight Show Band with Doc Severinsen*. Amherst Records, 1986.

Chapter 5: Methods and Etudes

The methods and etude books listed in this section are those that are widely respected and used by brass teachers. This is not a complete listing of materials to be used in trumpet studios. This is a collection of the most popular and most used means of teaching students of all levels. Anyone who aspires to teach trumpet at any level should have an understanding of the materials listed here. Rubank, Beeler, Clark, and other group class methods are not included in this list. Instead, the focus here is on trumpet specific methods, with the inclusion of a few more wide-ranging methods with a high degree of popularity within the trumpet community, which promote a good base of fundamental techniques and an understanding of phrase and general musicality.

Methods

Jean-Baptiste Arban, *Complete Conservatory Method for Trumpet or Cornet*

This method, referred to by many as the “Trumpet Bible”, is the most widely used and appreciated method for trumpet. Written in 1864 at a time when the cornet was an underappreciated instrument, the method was created to show how to learn to play the instrument in a virtuosic manner. It begins by covering fundamentals such as breathing, rhythm, and tone production, then continues with articulation and slurring, scales, ornamentations, and others. As the book progresses, more advanced studies provide the student with opportunities to build upon the fundamental skills covered in the beginning. It is important to note that this method was written for use by Arban’s studio at the Paris Conservatory, which is why the studies progress so quickly and are more suitable to intermediate and advanced players. The method has gone through several editions, and many different ones are available and used today. The edition by Edwin F. Goldman and Walter M. Smith is the most popular. This method has been so successful that it is used for all of the brass instruments, with an edition written specifically for the trombone, euphonium, and tuba.

Mel Broiles, *Trumpet Baroque*

This is an interesting book on piccolo trumpet technique. It has sections for both the “little” piccolo trumpet and the “big” Bb trumpet. It begins with exercises designed to get the player to play the piccolo trumpet with the same ease as the larger Bb trumpet. These include slurs, fast scalar passages, and short etudes. It continues with a section for the “big” trumpet and then leads into a final section with actual baroque pieces by Handel and Telemann. The author presents a unique take on learning to play the piccolo trumpet, and other notable teachers have also taken this approach as well.

Carmine Caruso, *Musical Calisthenics for Brass*

This method consists of a series of exercises meant to help increase range, endurance, and flexibility. While this method is well-known with many supporters and successes, it only deals with the coordination of muscles and says very little about sound or ease of playing. Because of this, it can be very easy to develop poor habits, and even harm oneself, rather than improve. However, with the right approach, this can be an extremely beneficial method for any player.

Louis Davidson, *Trumpet Techniques*

Aimed primarily at players who have problems with technique, this method approaches problems from a physical aspect. It opens with detailed descriptions of standard brass playing techniques useful for any brass instrument, including the breath, the attack, the embouchure, lip flexibility, articulation, and the warm-up. It continues with specialized skills more specific to the trumpet. The main part of the book is made up of exercises and daily routines that target specific areas of trumpet technique. This book is an excellent resource for both younger players who are struggling with basic technique and more experienced players who are looking to fine tune their skills.

Laurie Frink and John McNeil, *Flexus: Trumpet Calisthenics for the Modern Improvisor*

This book addresses the physical challenges faced by trumpet players when improvising. Aimed towards very advanced students and professional players, this book outlines practice routines that

will aid the musician with extended improvised solos. The author intends for these to be used specifically to condition the muscles for a reflexive response to notes. The goal is for the body to automatically respond to the needs of each note so the mind can focus on the music. The method covers flexibility, articulation, pedal tones, and register changes. An audio CD with author commentary and playing examples is included.

Louis A. Saint-Jacome, *Grand Method for Trumpet or Cornet*

Similar to the Arban method, both in its coverage of material and popularity with trumpet players and teachers, the Saint-Jacome method provides trumpet players with a thorough understanding of how to approach their personal development as performers. The book begins with basic fundamentals such as long tones, intervals, and chromatics, and slowly progresses through other techniques and skills, including scales, lip flexibilities, multiple tonguing, ornamentation, and more. While it is comparable to the Arban method in subject matter and usage, it doesn't have quite the same cross-instrument appeal, and hasn't been arranged for the other brass instruments.

William A. Thiecke, *The Art of Trumpet Playing*

This book contains 77 studies ranging from simple slurs with a small range to longer etudes with large ranges and extremely technical passages. The more substantial etudes typically go through many, if not all, keys. A forward by the author talks about the basic qualifications for playing a brass instrument, including breathing, the embouchure, and the non-pressure method. It also includes a chart on the overtone series. This etude book is not widely used, but is still useful for all levels.

Allen Vizzutti, *The Allen Vizzutti Trumpet Method, Books 1, 2, and 3*

Written by one of the best-known contemporary trumpet soloists, these method books have become exceptionally popular in high school and college studios. Book 1 covers technical studies. Book 2 focuses on harmonic studies, etudes with a modern approach to improve essential fundamentals. Book 3 has melodic studies that are comprised solely of music

compositions, etudes, and duets. These books are not ordered in level of difficulty, they simply cover different subjects.

Other methods to explore:

William Bing, *The Bing Book*

Charles Colin, *Complete Modern Method for Trumpet or Cornet*

Joseph Forestier, *Grand Method for Trumpet, Volumes 1, 2, and 3*

David Gornston, *Trumpet Method, Parts 1, 2, and 3*

Jules Levy, *Cornet Instruction Book: or, How I Learned to Play the Cornet*

Albert Mitchell, *The Public School Class Method for the Cornet*

Anthony Plog, *Method for Trumpet*

Roger Spaulding, *Double High C in 37 Weeks*

Gerald Webster, *Method for Piccolo Trumpet, Volumes 1 and 2*

Ernest S. Williams, *Method of Scales*

Routines

Claude Gordon, *A Systematic Approach to Daily Practice of Trumpet*

This method is a collection of 52 week-long exercises to develop range and endurance, aiming to make the player comfortable in all ranges of the horn. Each section includes exercises in general flexibility, range extension, and references to exercises in methods by Clarke, Arban, Irons, a number of etude books, and others. The sections extend to the far extremes of the trumpet range, so it is important to only go as far, especially on the upper end, as the player can go without harming themselves.

Sam Pilafian and Patrick Sheridan, *The Breathing Gym*

The breathing gym is designed to build and enhance the lung capacity and effectiveness in vocalists and those playing wind instruments, and can be used individually or with a group.

Stretches, breathing patterns, and strength and flexibility exercises are presented in a clear way,

and the authors show how to do each exercise on the included DVD. Videos of these exercises are also readily available online. The authors also have another book, *The Brass Gym: A Comprehensive Daily Routine for Brass Players*, which outlines their daily routines and includes a play-along CD of the routine.

Max Schlossberg, *Daily Drills and Technical Studies for Trumpet*

This method is based on what are, according to the author, the two most important, elementary factors in trumpet playing: the breath and the attack. It is not intended that the entire book be played every day, rather that the student choose exercises from each section that will benefit them the most, and alter that routine as they progress. Schlossberg's understanding of how air works correctly is outdated and goes against what we now know of our physiology, but we can gain insight from his drills on attack, articulation, and flexibility. It is extremely useful for the development of the high range.

James Stamp, *Warm-Ups and Studies for Trumpet*

Written by one of the finest brass teachers in the world, this method begins with paragraphs on the importance of good breathing and initial exercises in lip-buzzing and mouthpiece playing. It continues with a series of exercises and alternative versions of those exercises to work on flow and flexibility. The majority of this book can be viewed as simple flow studies, with lots of diatonic and arpeggiated motion to allow for the player to focus on air and sound. Pedal tones are also a large part of each exercise, with the goal of being able to connect them to the higher range without resetting the embouchure. Roy Poper's *Commentaries on the Brasswind Methods of James Stamp* provides insight and background on the exercises, as well as how to approach playing them. It is highly suggested that the student uses this companion guide when playing these exercises, as it will be helpful in getting more out of the drills and routines.

James Thompson, *The Buzzing Book: Complete Method for Trumpet and Other Brass Instruments*

Built around mouthpiece playing, this method is based on the idea that if you can buzz it, you can play it. While the benefits of buzzing are debated amongst brass players, there is certainly no

downside, and this book is quite popular with trumpet players and is appropriate for all levels of playing. Drones and accompaniment tracks for each exercise are available on the internet.

Aural Skills

David Vining, *Ear Training for Trumpet*

This book is designed to build ear training skills and pitch accuracy by combining singing and playing the instrument. The exercises progress steadily from simple pitch matching studies to atonal etudes with wide intervals. This is an excellent resource for high school and college level players wishing to pursue a career as a professional musician, as well as anyone wishing to enhance their aural skills.

Technical and Lyrical Studies

Herbert L. Clarke, *Technical Studies*

This is another one of the most widely used methods, from beginning students learning to develop their fundamental skills, to advanced players looking to maintain and hone the skills they have already acquired. While the main focus of each study is on technical development, such as finger coordination and articulation, it is important to note that all of them are flow studies as well, and should be approached as such. These are especially useful in a musician's early development to learn fingerings, scales, arpeggios, and chords. For more advanced players, articulation patterns can be altered as suggested by Clarke before each study.

Giuseppe Concone, *The Complete Solfeggi*

While not originally written for trumpet, this collection is a useful and popular tool for any level of trumpeter. The studies cover a wide range of tempos but they all are meant to be played in a legato, lyrical style that focuses on flow and breath. They tend to be simpler and more melodic,

and while the range may be too large for certain players, they can be modified to suit the needs of anyone. They are also very useful when learning to transpose.

Robert Getchell, *First Book of Practical Studies* and *Second Book of Practical Studies*

Meant for beginning trumpet players, each of these books have around 60 short etudes to help the developing musician learn rhythm, articulation, phrasing, interval training, and finger dexterity. The first book helps define basic rhythmic patterns and key signatures, while the second book goes further into rhythmic development, focusing on dotted-eighth sixteenths, triplets, complex meter, and syncopation. This is a good resource for teachers with young students who are just starting out, as well as being great for more experienced players looking for easier things to use for tone development.

Lip Flexibilities

Scott Belck, *Modern Flexibilities for Brass*

This is quite different from other books on flexibility. It approaches the subject from a modern viewpoint, highlighting the demands on the modern trumpet performer. The book does not progress in a linear way, and the exercises can be played in any order. The focus should be on ease and accuracy, but the author also suggests not taking these exercises seriously and to have fun with them.

Earl D. Irons, *Twenty-Seven Groups of Exercises for Cornet and Trumpet*

Written by the noted Texas bandmaster, this book deals primarily with lip flexibility. A substantial foreword by the author delves into the needs and uses for such a method, including how the tongue works with the air and lips in order to change pitch. Each group of exercises is prefaced by an explanation of how to approach each one. A short collection of multiple tonguing exercises is included at the end, though most can be found in the Arban book. This is another book that every trumpet player should own and use.

Bai Lin, *Lip Flexibilities for All Brass Instruments*

The exercises in this book are more traditional in flavor but get straight to the heart of what lip flexibilities are: a means for building ease in switching between all ranges of the instrument. The book is formatted into 7 sections, each one increasing in difficulty in regard to range expansion, length of the flexibility, interval size, and complexity of the flexibility. The exercises in sections 6 and 7 regularly cover the full range of the horn, from the second partial (low C) through the tenth partial (E above high C), and all valve permutations thereafter.

Walter M. Smith, *Lip Flexibility on the Trumpet: 41 Studies for Embouchure Development*

This group of exercises is meant for more advanced students who are already adept with lip flexibility. This book is grouped into three categories that tackle a different skill necessary for trumpet players. The first section covers chord studies and includes many exercises that will be easily recognized from other books on lip flexibility. The second section covers the glissando, and the third section covers the lip trill. Each section begins simply enough but rapidly progresses to a point where players need to be at an advanced level in order to successfully make it through each exercise. This is a great book for use by college, graduate, and professional level players.

Transposition

Marco Bordogni, *24 Vocalises, Adapted for Trumpet by G. Armand Porret*

This group of vocalises has been arranged so that each one changes key every few measures, requiring the player to switch between different transpositions very quickly. This is an extremely useful collection of etudes for those who are already comfortable transposing and who wish to further hone their skills. The vocalises are lyrical and flowing, and enable the player to focus on musical line rather than being bogged down with different transpositions for leaping, complex melodies.

Reginaldo Caffarelli, *100 Melodic Studies in Transposition for Trumpet and other related Brass*

Instruments

Meant for trumpet and other transposing brass instruments, this method has several sections that each begin with simple melodies that get progressively more challenging. The sections begin diatonically, then they add chromaticism and modulations before becoming longer and more complex, before ending with arpeggios and quickly switching between transposing keys. This method is not widely used yet is a good tool for those wanting to learn how to transpose.

Ludwig Leisering, *Method of Transposition for Trumpet in Bb and A*

This is one of the most thoughtfully laid out modern methods for transposition. It opens with an easy to understand explanation of what transposition is. The exercises progress steadily from very simple (limited to small range, step-wise motion, and arpeggios) to very complex (etudes with chromatic alterations, modulations, and orchestral excerpts that require transposition). The method covers the most often used transpositions: C, Eb, F, A, D, E, and G.

Ernst Sachse, *100 Studies for Trumpet*

Appropriate for more advanced players, these etudes are meant to be transposed, rather than played as is. Each etude includes suggested keys for transposition and cover a range of styles, but the overwhelming majority of them lean towards being more technical. This book should not be used until the student has progressed to a point where they are comfortable playing throughout the full register and have little to no issue with articulation. It is also advisable that these etudes be used to further strengthen transposition skills, rather than to learn how to transpose.

Ernest S. Williams, *Method for Transposition for Trumpet and Cornet*

The method consists of increasingly difficult and complex sections focusing on different aspects of transposition. It begins with an explanation of intervals and how transposition works. It continues with simple, intermediate, and eventually complex melodies that ask the player to focus on different aspects, including tone, multiple tonguing, staccato, slurs, intervals, trills, etc. This is a great method for introducing players to transposition.

Excerpt Books

Vincent Cichowicz, *Orchestral Excerpts for Trumpet*

This collection of the top 29 trumpet excerpts is accompanied by a separate booklet with piano reduced scores to accompany each excerpt, giving the preparer visual context for the music they are playing. Along with listening to and knowing the music, this extra booklet provides valuable insight into the musical landscape surrounding the excerpt.

Anthony Kirkland, *Wind Band Excerpts for Trumpet and Cornet*

The book covers over 25 of the top band and wind ensemble excerpts. With 20 years' experience in the US Air Force Band, the author provides valuable insight into the preparation and performance of the excerpts. Each one is preceded by background information and performance tips. There is also a section on what to expect during the audition process and information on several of the US military bands and other top bands and wind ensembles around the world.

Philip Norris, *"Top 50" Orchestral Audition Excerpts for Trumpet*

This book provides guidance for those trumpet players preparing excerpts for audition. Each excerpt is preceded by information on how it is performed, including tips on style, articulation, and tempo. It also suggests which key of trumpet is best suitable for the excerpt. The book opens with insight into the system and purpose of auditions, how to approach preparing for an audition, and what to do while auditioning, as well as a note on how to use the book.

Michael Sachs, *The Orchestral Trumpet*

This book is one of the most popular collections available and covers over 90 of the most asked-for orchestral excerpts for trumpet. Each excerpt is preceded by information for performance as well as how Sachs approaches the music himself. An audio CD is included where Sachs performs each excerpt, which is extremely beneficial to anyone looking to play in a professional orchestra.

Other excerpt books to explore:

Jean-Christophe Dobrzelewski, *Essential Orchestral Excerpts for Trumpet*, vol. 1-16

Ludwig Güttler, *The Complete Trumpet Repertoire of Johann Sebastian Bach*, vol. 1-3

Roger Voisin, *Orchestral Excerpts from the Symphonic Repertoire for Trumpet*, vol. 1-10

Etude Books

Marcel Bitsch, *20 Etudes for C or Bb trumpet*

A significant part of the trumpet repertoire, these etudes have a large focus on articulation and a range of styles and time signatures. While they aren't written in a particular key, there are many accidentals and modulations throughout each etude. These are appropriate for upper-level undergraduate players. The editor of this collection, Raymond Sabarich, is widely considered the founder of the modern French school of trumpet playing.

Narcisse Bousquet, *Thirty-Six Celebrated Studies for Cornet*

Edited by Edwin Franko Goldwin, these etudes are excellent for developing facility throughout each register. Since they are more difficult than others, and require ease of articulation and tone production, they are more suitable to advanced players. Covering most of the major and minor keys, some several times, these etudes are useful for developing finger technique and becoming comfortable in keys with many accidentals.

Vassily Brandt, *34 Studies for Trumpet* (also known as *Orchestra Etudes and Last Etudes*)

The 27 *Orchestra Etudes* each take an orchestral melody and turn it into an etude, addressing problems that trumpet players face while playing in professional orchestras. The *Last Etudes* are intended to be played at the end of the day, but the preface by William Vacchiano implies they are to be used as transposition studies.

Mel Broiles, *Trumpet Studies and Duets*

Each of the 24 etudes have a title indicating the style or technique that it addresses, including Interval Study, Lament, Western Dance 1860, Sustaining the Upper Register, and Twelve Tone Study. The duets in the back of the book have similar titles to the etudes and address articulation, smoothness of technique, interval tuning, and endurance.

Théo Charlier, *36 Transcendental Etudes for Trumpet or Cornet*

The etudes can be grouped into two general categories: those focused on technique and those with a stylistic emphasis. The titles of each etude reveal more about their goal of study, including *Style, Intervals, Articulation, Slurs, Trills*, and *Fantasia*. The etudes are accompanied by independent topical discussions on a variety of subjects, including basic professionalism, harmonics, the different instruments in the brass family, and a brief lexicon of musical terms. These etudes serve as a great tool in helping college-level players prepare for auditions, either for graduate school or professional jobs, and as such, are a staple part of any respectable trumpet studio curriculum.

Herbert L. Clarke, *Characteristic Studies*

This book contains 24 etudes and, in most available editions, 15 solos written by Clarke to assist developing cornet players with the increasing demands of modern cornet playing. Each etude is in one of the 24 major and minor scales and addresses various elements of playing. The book opens with exercises and remarks on single, double, and triple tonguing. The author states in the introduction that many of these etudes are adapted from violin methods and exercises, as the cornet parts during Clarke's time were rapidly becoming more demanding and virtuosic.

Julian Falk, *Twenty Atonal Studies for Trumpet*

This book contains a series of etudes based on different modes of atonality. It begins fairly simply and gets very difficult by the end in regard to meter, rhythm, and large leaps. The ranges are quite large and there is a lot of multiple tonguing and ornaments used. These can be very

beneficial for more advanced players looking to expand their abilities and become more comfortable with atonality.

Everett Gates, *Odd Meter Etudes*

This book of etudes primarily focuses on difficult and changing meters. It is not intended specifically for trumpet but for all treble clef instruments. In the forward, the author expresses the need for such a book because of the lack of experience that young players have with difficult contemporary music. These etudes are much more manageable for less advanced players. They begin fairly easy and get slightly more difficult as the book progresses. The last few etudes are based on excerpts taken from composers such as Handel, Beethoven, and Tchaikovsky.

Edwin Franko Goldman, *Practical Studies for the Trumpet*

This is a compilation of 36 studies that address various elements of playing, including articulation, intervals, finger dexterity, endurance, range, syncopation, and mixed meter. Each etude also includes a brief description of the goals for the given etude. These are some of the more popular etudes used in college studios.

Anthony Plog, *Sixteen Contemporary Etudes for Trumpet*

This book of etudes is intended to expand upon traditional trumpet etude books. These etudes focus on performance problems that appear in contemporary music such as multiple tonguing, uneven meter, and expanding range. These are difficult etudes that translate well to contemporary music.

Walter M. Smith, *Top Tones for Trumpet*

This has long been a go-to method for players after they've progressed through other more fundamentals-focused methods such as Arban, Clarke, Stamp. Each etude is quite long with little or no breaks, and as such it is important to approach each one with great ease of breath and tone. These etudes go a long way to helping the player develop endurance and facility throughout the range of the horn.

Louis Julien Vannetelbosch, *Twenty Melodic and Technical Studies*

These etudes are quite popular and are used in college studios throughout the country, as well as part of prescreening processes for professional auditions. The etudes often include mixed or complex meter, cover large ranges, and require great facility with articulation and flexibility.

Other etudes to explore:

V. Berdiev, *17 Studies for Trumpet*

Vladislav Blazhevich, *7 Russian Etudes*

Oskar Böhme, *24 Melodic Studies in All Tonalities*

Eugene Bozza, *16 Etudes for Trumpet*

Johannes Brahms, *12 Etudes for Trumpet*

Alberto Ceccarelli, *18 Serial Studies for Trumpet*

Charles Chaynes, *15 Etudes for Trumpet*

Larry Clark and Sean O'Loughlin, *Melodious Etudes for Trumpet, Selected from the Vocalises of*
Marco Bordogni

Gaston Dufresne, *Develop Sight Reading, Volumes 1 and 2*

Chris Gekker, *15 Studies for Piccolo Trumpet*

Sigmund Hering, *24 Advanced Etudes for Trumpet and 32 Etudes for Trumpet*

Paolo Longinotti, *12 Studies in the Classic and Modern Style*

Ernst Paudert, *24 Studies for Trumpet*

Verne Reynolds, *48 Etudes for Trumpet*

J.L. Small, *Twenty-Seven Melodious and Rhythmic Exercises*

Phil Snedecor, *Lyrical Etudes for Trumpet*

Henri Tomasi, *6 Etudes for Trumpet*

William Vacchiano, *Advanced Etudes for Ear Training and Accuracy*

Allen Vizzutti, *Advanced Etudes for Trumpet*

Wilhelm Wurm, *20 Difficult Studies and 40 Studies*

Chapter 6: Repertoire

Below are the top 100 pieces that every trumpet player should be familiar with, regardless of whether or not they are capable of playing them. It has been limited to 50 trumpet solos, 25 chamber pieces, including 10 of mixed instrumentation and 15 brass quintets, and 25 orchestral and band pieces from which the excerpts that are most often asked for on auditions appear. The pieces on this list have been chosen either for their popularity within the trumpet, chamber, or large ensemble community, their historical and/or musical significance, their importance to the repertoire, or their educational importance. Dates of composition are included where known, as well as other significant information regarding the piece, including history, performance challenges, and appropriate playing level needed for a successful performance.

CONCERTOS

Alexander Arutiunian – *Concerto for Trumpet in Ab Major* (1950)

Written by Soviet/Armenian composer and pianist Alexander Arutiunian (1920-2012), this piece has become one of the most famous works in the trumpet repertoire. Arutiunian studied at the Komitas Conservatory in Yerevan, graduating 1941, and the Moscow Conservatory, graduating 1948. He went on to become the artistic director of the Armenian Philharmonic Society and taught at the Yerevan Conservatory, as well as winning several notable awards in Armenia and elsewhere, including the Stalin State Prize in 1949 and the People's Artist of the USSR in 1970, and gained much notoriety and fame within the Soviet Union.¹⁰¹ The piece is a single movement work split into 5 sections and includes frequent use of melodic and rhythmic characteristics of Armenian folk music. It was first recorded by Timofei Dokshitzer, who was also responsible for introducing it to the United States where it became an instant success. The piece itself is has a

¹⁰¹ Svetlana Sarkisyan, "Arutiunian, Aleksandr Grigori," Oxford Music Online, accessed August 7, 2018, <http://www.oxfordmusiconline.com.proxyiub.uits.iu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000012490?rskey=hYetKU&result=1>.

range from low C up to Bb above the staff (if playing the Dokshitzer cadenza, the range is extended down to low Ab and up to B natural above the staff). Long passages without opportunity to rest make the piece a test of endurance, and several rapid multiple-tongue sections, as well as shifting harmonic tendencies, make this piece a technical challenge as well. While this piece is best suited to college-level students, it is accessible enough that it can be successfully performed by upper-level high school players.

Oskar Böhme – *Concerto for Trumpet in F minor* (1899)

This German born composer and cornetist is thought to have studied under his father, Heinrich Wilhelm Böhme, who was a music teacher. He toured as a soloist and played with the Royal Hungarian Opera House orchestra, the Mariinsky Theatre Orchestra, and the Leningrad Drama Theatre orchestra. He studied composition at the Leipzig Conservatory and taught at a musical college on Vasilyevskiy Island. Like many other Germans, he was banished to Chkalov (now Orenburg) by Stalin and, as such, the remainder of his life is somewhat a mystery. Despite the censoring of his work during the Stalinist era, his music is increasingly being discovered and he is known to have composed 46 works with opus numbers.¹⁰² His concerto for trumpet remains one of the very few examples of romantic literature for the trumpet, and is a staple of the repertoire because of its lavish romantic character as well as its rarity. Due to the piece's length, the amount of technique required for the outer movements, and the large range covered throughout the piece which often requires the performer to cover up to two octaves in a single measure, it is best suitable for graduate level players.

Charles Chaynes – *Concerto for Trumpet in C and Orchestra* (1956)

Born in Toulouse, France, Chaynes (1925-2016) studied composition at the Paris Conservatory under Darius Milhaud and won prizes in violin, harmony and counterpoint, and composition,

¹⁰² Edward H. Tarr, "Böhme, Oskar," Oxford Music Online, accessed August 7, 2018, <http://www.oxfordmusiconline.com.proxyiub.uits.iu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000043968>.

including the famed Prix de Rome. After his residency in Rome, he pursued a career in radio in addition to his work as a composer. He directed the France-Musique channel and eventually became head of the Musical Creation service at Radio France. His atonal writing style does not follow any particular compositional school, and as such his works maintain a uniquely personal feel.¹⁰³ The trumpet concerto, written in 1956, is similar to other 20th century French trumpet concertos in that it requires many skills and techniques from the performer, as well as covering a large range. Double and triple tonguing, large leaps and a large range (up to concert high C# above the staff), angular lines, and very little rest between sections make this piece more suitable for graduate level players.

Johann Friedrich Fasch – *Concerto in D for Trumpet, 2 Oboes, Strings, and Basso continuo*, BWV L:D1

Fasch (1688-1758) was a German composer and Kapellmeister, and is known as one of the most significant contemporaries of Bach. His studies began as a boy soprano and, unable to afford lessons, taught himself composition while studying theology and law at the University of Leipzig. After several years of hardship, he gained a position as Kapellmeister of Anhalt-Zerbst, where he was employed for the remainder of his life. His music is modeled after Telemann, and several of his concertos, while following the model set by Vivaldi, can be seen to anticipate the Classical sonata form. This is done with reduced textures and interruptions of the thematic elements in ritornellos to provide contrast, effectively creating a functional dualism of thematic material. With these advances in form, Fasch unknowingly positioned himself as a link between the Baroque and Classical periods.¹⁰⁴ His trumpet concerto is in the standard three movement form of fast-slow-fast, and showcases the two styles that the trumpet was used in at the time. The

¹⁰³ Philippe Michel, "Chaynes, Charles," Oxford Music Online, accessed August 7, 2018, <http://www.oxfordmusiconline.com.proxyiub.uits.iu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000045104?rskey=kFkwLm&result=1>.

¹⁰⁴ Gottfried Kuntzel and Barbara M. Reul, "Fasch, Johann Friedrich," Oxford Music Online, accessed June 21, 2018, <http://www.oxfordmusiconline.com.proxyiub.uits.iu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000009346?rskey=gUnFaV&result=1>.

piece switches between lyrical and signal-like passages in the outer movements, while the middle movement is purely lyrical. The range does lay a bit high for most of the first two movements, and the highest passages require a high degree of nuance and ease in the upper register. Because of this, the piece is most suitable for graduate level players.

Edward Gregson – *Trumpet Concerto* (1983)

Gregson (born 1945) is an English composer and teacher. He studied at the Royal Academy of Music and held positions at Goldsmiths College in London and the Royal Northern College of Music in Manchester. He is most known for his music for brass and wind bands, coming to notice as a composer with his Brass Quintet in 1967. The Trumpet Concerto is the last in a series of brass concerti which started with his Horn Concerto (1970), and continued with his Tuba Concerto (1976) and his Trombone Concerto (1979).¹⁰⁵ ¹⁰⁶ The opening movement is quite virtuosic, requiring control in the extreme registers and flexibility with dynamics. The middle movement, in homage to Dmitri Shostakovich, begins with a dramatic cadenza that opens into a four-note motive that permeates the rest of the movement. A transitional period at the end of the middle movement transforms rhythmic motives into the main melodic material of the final movement, and continues attacca into the finale. The final movement is even more virtuosic, with fast passages over much of the instrument's range, quick lip slurs, and rapid multiple tonguing throughout much of the movement. These challenges make the piece suitable for graduate level players.

Joseph Haydn – *Trumpet Concerto in Eb Major*, Hob. VIIe:1 (1796)

Haydn (1732-1809) was an Austrian composer and the brother of Michael Haydn. One of the best known and most significant composers, he is popularly known as the Father of the

¹⁰⁵ Lewis Foreman, "Gregson, Edward," Oxford Music Online, accessed August 7, 2018, <http://www.oxfordmusiconline.com.proxyiub.uits.iu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000048184?rkey=uLbjOe&result=1>.

¹⁰⁶ Edward Gregson, "Trumpet Concerto," Edward Gregson: Composer, accessed June 20, 2018, <https://edwardgregson.com/works/trumpet-concerto/>.

Symphony, although there is much debate about whether he actually is, if any one person can be attributed with creating the genre. The first of the three “Viennese Classics” (Haydn, Mozart, and Beethoven), Haydn spent the majority of his career in the employ of the Esterházy court, where he held multiple positions that ended with him being named Kapellmeister. He was a friend and mentor to Mozart, a teacher to Beethoven, and was the most celebrated composer in Europe for most of his career. Besides his numerous symphonic, vocal, and chamber works, Haydn is responsible for perhaps the most important composition for trumpet in all of music history.¹⁰⁷ His trumpet concerto was written for Anton Weidinger, who also premiered the piece, and his newly invented keyed trumpet, which allowed for chromatic movement in the lower register, something that until then was impossible. The piece showcases the abilities of the new instrument, providing a full major scale in the lower register in the opening phrase and constantly moving through chromatic alterations and passing tones. The piece is suitable to upper-level undergraduate and graduate level players, since today it is mostly performed on Eb trumpet and younger players will not have the experience necessary for the different instrument. It also lays quite high at times, reaching up to concert Db above high C in the first movement, and as such requires great control and ease of tone production, especially in order to keep within the Classical style.

Michael Haydn – *Concerto in C for Trumpet*, MH 60

The younger brother of Joseph Haydn, Michael Haydn (1737-1806) was less famous yet still known throughout Austria, especially for his sacred music. After several smaller positions, he was eventually named concertmaster in Salzburg, where he remained until he died, despite several lucrative offers from other courts. The majority of his works are not often performed today, and even the trumpet concerto, while it is better known in the trumpet world, is still seldom

¹⁰⁷ Georg Feder and James Webster, “Haydn, (Franz) Joseph,” Oxford Music Online, accessed June 21, 2018, <http://www.oxfordmusiconline.com.proxyiub.uits.iu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000044593?rskey=NoHvWb&result=1>.

performed because of its difficulty.¹⁰⁸ The piece is unusual in that it is only two movements, the first being slow and the second fast. Like the more well-known and performed Telemann trumpet concerto, the first movement of this piece presents the biggest challenge. Not only is it slow and purely lyrical, it also rises into the far extremes of the trumpet range, reaching up to concert A above high C. The second movement does not shy away from the extreme upper register either, rising up to concert D and E several times, even reaching concert F# once. Because of the extreme range, this piece should only be attempted by top tier professional performers.

Johann Nepomuk Hummel – *Trumpet Concerto in Eb Major*, S.49 (1804)

Hummel (1778-1837), an Austrian pianist, composer, and teacher, was considered during his life to be one of Europe's greatest composers. He was a prodigy, reported to be able to read music at age 4, and play the piano, violin, and sing with perfect intonation at age 5. An apt pupil of Mozart, Hummel was often on tour during his childhood, playing in venues across Europe. In 1803, he succeeded Haydn as the Kapellmeister of the Esterházy court, where he wrote his trumpet concerto, which was premiered again by Anton Weidinger on his keyed trumpet in 1804. Along with Haydn's trumpet concerto, these two pieces are the two most important classical era works for the instrument.¹⁰⁹ The piece utilizes the full capabilities of the keyed trumpet, including step-wise motion in the lower register and chromatic notes dotted throughout each movement. However, Hummel's piece takes this even further, with harmonic progressions and cadential areas being much further removed than the traditional format. Also performed on the Eb trumpet, this piece is quite a bit more challenging than Haydn's trumpet concerto and is best suited for upper-level undergraduate and graduate level players.

¹⁰⁸ Dwight Blazin, "Haydn, (Johann) Michael," Oxford Music Online, access July 30, 2018, <http://www.oxfordmusiconline.com.proxyiub.uits.iu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000052558>.

¹⁰⁹ Joel Sachs and Mark Kroll, "Hummel, Johann Nepomuk," Oxford Music Online, accessed June 22, 2018, <http://www.oxfordmusiconline.com.proxyiub.uits.iu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000013548?rskey=kYkQFM&result=2>.

André Jolivet – *Concertino for Trumpet and String Orchestra* (1948)

French composer André Jolivet (1905-1974) wrote for many different genres in many different styles, beginning with a focus on atonality and moving toward a more lyrical and tonal style of composition after World War II. His main interest was in music for the theatre, but composed several concertos and concert works throughout his career.¹¹⁰ His first concerto for trumpet, the *Concertino*, is a single movement work with multiple sections. It is extremely technical like the other 20th century French trumpet concertos by Chaynes and Tomasi, and tests the performer's endurance, dexterity, and technique. A large range, complex chromaticism, and extended triple-tonguing sections make this piece more suitable for graduate and professional level players.

Leopold Mozart – *Trumpet Concerto in D Major* (1762)

The father of Wolfgang Amadeus Mozart, Leopold Mozart (1719-1787) was a composer, violinist, teacher, and theorist. Although he was a respected and accomplished musician, his works have been eclipsed by the reputation and output of his son. A court musician for the Archbishop of Salzburg, he gained notoriety for his many compositions and as a teacher to the choirboys and musicians of the Salzburg cathedral. In 1756, he published his violin textbook *Versuch einer gründlichen Violinschule*, which was highly influential in its day and continues to be a scholarly source for historic performance practice.¹¹¹ The piece is interesting in that it is only two movements, fast and slow, and that it also includes horns in the accompaniment along with strings and continuo. The first movement is quite challenging. It spends a good amount of time in the upper register of the piccolo, which the slow tempo makes even more challenging. The second movement is more in line with the typical clarino trumpet part, and is more manageable than the first. Both movements include repeats for both the first and second halves,

¹¹⁰ Barbara L Kelly, "Jolivet, André," Oxford Music Online, accessed July 30, 2018, <http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000014433?rskey=duq3g6&result=1>.

¹¹¹ "Leopold Mozart: Austrian Composer," Encyclopaedia Britannica, accessed June 22, 2018, <https://www.britannica.com/biography/Leopold-Mozart>.

which usually are not performed today. While it is most suitable for graduate students, high level undergraduate players could give very successful performances of this piece.

Johann Baptist Georg Neruda – *Concerto in Eb Major for Trumpet*

An active composer in Germany, Neruda (c.1711-1776) was trained as a violinist and cellist, and was a court musician and Konzertmeister in Dresden in the service of Count Rutowski. Although he has a substantial oeuvre, not much is known about him besides his employ in Dresden, his activity as a violin teacher, and his two sons, both of whom went on to have successful careers as court musicians themselves. One of his most significant works, the concerto is actually misnamed as it was originally written in E major for the corno da caccia, or natural horn.¹¹² The piece utilizes the extreme upper register of the horn, and was therefore all but abandoned by hornists, only to be taken up by trumpeters, to whom the piece is much more appropriate. Although it is technically a piece for the horn, it is included on this list because it is part of the standard trumpet repertoire today, and it is also another example of the Classical style used for brass writing, being the last of three concertos for trumpet from the Classical period (the others being the Haydn and Hummel). Like these other two pieces, it follows the classical concerto form and is a good piece for trumpeters to know. It is played on the Eb trumpet and is suitable for upper-level undergraduate and graduate level players, as it is somewhere between the Haydn and Hummel in difficulty.

Aleksandra Pakhmutova – *Concerto for Trumpet* (1964)

A Russian composer, Pakhmutova (b. 1929) studied composition at the Moscow Conservatory. She is one of the best-known figures in Soviet and now Russian art and popular song, who utilizes romanticism to full dramatic effect throughout the far-ranging subject matter and genre of her 400 songs. A national hero since she first achieved fame in the 1960s, she received the USSR

¹¹² Zdeňka Pilková, “Neruda, Johann Baptist Georg [Jan Křtitel Jiří],” Oxford Music Online, accessed June 22, 2018, <http://www.oxfordmusiconline.com.proxyiub.uits.iu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000019741?rkey=dWsdVN&result=5>.

State Prize twice, as well as the Order of Lenin and the Order of the Red Banner of Labour, and most notably was People's Artist of the USSR in 1984.¹¹³ The trumpet concerto is similar to the Arutiunian, being a single-movement work split into several sections, yet is quite different in its feel, being less exotic and more evocative of the Russian nationalistic sound. The piece is fairly technically simple, requiring double tonguing only sparingly and sticking to more familiar keys the majority of the time. However, the piece has long passages that stay near the top of the piece's range so that, even though there are several opportunities for sustained rest, endurance is a huge issue even for more experienced players. As such, this piece is best suited to graduate level players.

Eino Tamberg – *Concerto for Trumpet*, Op. 42 (1972)

Tamberg (1930-2010) was an Estonian composer who was an important innovator in the anti-romantic composition movement of the late 1950s. He studied at the Tallinn Conservatory and taught at the Estonian Academy of Music. He was known for his expression-filled neoclassical style, although his writing was simplified dramatically starting with his trumpet concerto, which was written for Timofei Dokshizer.¹¹⁴ The piece balances elements of atonality and minimalism with baroque influences, where large phrases and sections are constructed from relatively simple ideas. Because of this, each movement is focused around a number of motives, with a return to and transformation of motives from the first movement in the third movement. The majority of melodic lines in the piece are extremely angular and require rapid multiple tonguing in the extreme registers of the instrument. An exceptionally difficult passage comes at the end of the first movement, combining the high range, double and flutter tonguing, awkward intervals and motions, glissandos, and trills, and is demonstrative of the technical virtuosity demanded by the

¹¹³ Olga Manulkina, "Pakhmutova, Aleksandra Nikolayevna," Oxford Music Online, accessed June 22, 2018, <http://www.oxfordmusiconline.com.proxyiub.uits.iu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000020725?rskey=bxeTeK&result=1>.

¹¹⁴ Merike Vaitmaa, "Tamberg, Eino," Oxford Music Online, accessed June 23, 2018, <http://www.oxfordmusiconline.com.proxyiub.uits.iu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000027431?rskey=eA5pRI&result=1>.

composer. Driving sixteenth notes create an immensely exciting finale, but eventually the motion dies down and the piece ends with a long, held-out concert E in the staff that slowly dies away to nothing, mirrored by the accompaniment. This piece is best suited to high-level graduate and professional players.

Georg Philipp Telemann – *Trumpet Concerto*, TWV 51:D7

Telemann (1681-1767) was a German baroque composer and multi-instrumentalist who was almost completely self-taught. He studied law at the University of Leipzig but pursued music instead. He held important positions in Leipzig, Eisenbach, and Frankfurt before settling in Hamburg in 1721, where he was the music director of five separate churches. One of the most prolific composers in history, his works are now numbered over 3,000, which for a time caused musicologists to view him as inferior to his contemporaries Bach and Handel. However, that view is now being debunked, and Telemann is seen to have been at the forefront of musical tendencies and as an important link between the baroque and classical styles. He also made significant contributions to Germany's concert life as well as its music publishing, music education, and theoretical fields.¹¹⁵ The piece is in four movements, with the trumpet playing on the first, second, and fourth movements. The first movement is the real challenge, covering most of the piece's range (top octave and a half of the two-octave full range) and being a slow, lyrical movement in which the trumpet plays the entire time, and spending the last several measures in the upper extreme range of the piece. It is a real test of endurance where ease of tone production and lightness of articulation are key to success. The other movements are more in line with traditional baroque trumpet solos, still covering a large range and presenting their own challenges, but are nowhere near as difficult as the opening movement. This piece is best suited

¹¹⁵ Steven Zohn, "Telemann, Georg Philipp," Oxford Music Online, accessed August 7, 2018, <http://www.oxfordmusiconline.com.proxyiub.uits.iu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000027635?rkey=I04co3&result=1>.

to graduate level players, as the performer's comfort with the piccolo is inherent to the successful performance of the piece.

Henri Tomasi – *Concerto for Trumpet* (1948)

Born in Marseilles, France, Tomasi studied at the Paris Conservatory under Gaubert and won the Prix de Rome. He was an active conductor as well as a prolific composer, conducting in many opera houses throughout the world. His compositional output has been important to the French school of composition, especially his orchestral music and the many concertos he wrote.¹¹⁶ The trumpet concerto is his most popular work and one of the most well-known pieces in the repertoire. It is often requested for auditions, both academic and orchestral, and requires a high level of technical virtuosity in order for it to be performed successfully. The second movement has obvious jazz and blues influences, and is quite different from the outer movements because of its improvisatory nature and fluidity. The first movement especially is a massive mixture of technical and lyrical motives, quickly switching between the two in the same measure. The piece is on the longer end of most trumpet concertos, and can be a test of endurance, especially because of the extended written-out cadenza at the end of the first movement and the minimal opportunities for rest in the second movement. The range is also a large factor in the success performance of the piece, with passages often entering in the extremes of the range, and the piece ends with an optional concert high D above the staff, although most performers will tell you that it is not an optional note. Due to these issues, the piece is best suited to high-level graduate and professional level players.

Giuseppe Torelli – *Concerto in D Major 'Estienne Roger 188'*

Torelli was an Italian violinist, teacher, and composer who is best remembered for his contributions to the development of the instrumental concerto, especially the concerto grosso and

¹¹⁶ Richard Langham Smith, "Tomasi, Henri," Oxford Music Online, accessed August 7, 2018, <http://www.oxfordmusiconline.com.proxyiub.uits.iu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000028080?rskey=UXjlq2&result=1>.

solo concerto genres. He was the most prolific baroque composer for trumpet, composing at least 31 works for one or more trumpets and accompaniment.¹¹⁷ The trumpet concerto is in the standard three movement form of fast-slow-fast, and the trumpet only plays on the outer, fast movements. There are many instances where the trumpet switches role between its more traditional role as a signaling/fanfare instrument, and in its capacity as a solo instrument. The range is somewhat limited and, as such, is a good piece for undergraduate players with little experience on the piccolo. It's also a great piece for junior and senior recitals, since it is on the shorter side and will not be a problem for endurance.

John Williams – *Concerto for Trumpet* (1996)

American composer, arranger, conductor, and pianist, John Williams (b. 1932) is known across the globe as one of the greatest film composers, with titles such as *Jaws*, *E.T.*, *Indiana Jones*, and *Star Wars*. He is described as a romantic traditionalist, but his music often blends traditional musical syntax with avant-garde techniques and elements of popular music, and utilizes motives to great effect throughout his scores. Besides composing, Williams is also an active conductor, being the principal conductor of the Boston Pops Orchestra from 1980-1993, and though retired, he still appears to conduct concerts in Boston and at Tanglewood, as well as with several other major orchestras.¹¹⁸ The piece was written for and premiered by Michael Sachs, and immediately became an American classic of the trumpet repertoire. The piece is incredibly challenging in all aspects and requires a high level of virtuosity, with a huge range, all of which is used throughout each movement, difficult rhythms and intervals right from the start, and an overall length that

¹¹⁷ Anne Schnoebelen and Marc Vanscheeuwijck, "Torelli, Giuseppe," Oxford Music Online, accessed August 7, 2018, <http://www.oxfordmusiconline.com.proxyiub.uits.iu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000028161?rskey=ApGtbr&result=2>.

¹¹⁸ Christopher Palmer and Martin Marks, "Williams, John (Towner)(iii)," Oxford Music Online, accessed June 23, 2018, <http://www.oxfordmusiconline.com.proxyiub.uits.iu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000030353?rskey=pbpUZg&result=5>.

tests the endurance of even the most experienced players. Because of this, the piece is best suited to the highest-level graduate students and professional trumpeters.

Ellen Taaffe Zwilich – *American Concerto for Trumpet* (1994)

Zwilich (b. 1939) is an American composer and violinist, and one of America's most frequently played and popular living composers. She was the first woman to receive the DMA in Composition degree from Juilliard (1975), and the first woman to be awarded the Pulitzer Prize in music for her Symphony No. 1 (1983), which gained her international renown. Her music, originally jagged and atonal, began a gradual shift to simple melodies whose development was more audible, and to a harmonic language which was increasingly tonal.¹¹⁹ The trumpet concerto was written for Doc Severinsen and is influenced heavily by jazz, with instructions often asking for things like "jazz articulation" and to switch between a "cornet sound" and a "trumpet sound". The piece has a very large range, almost three octaves, with large leaps and passages covering two and a half octaves in a single measure. The piece is in one movement with several sections, some more technical and others more lyrical, although the piece as a whole is more technical in nature. This piece is best suited to high-level professional players because of the massive range required.

¹¹⁹ K. Robert Schwarz, "Zwilich, Ellen Taaffe," Oxford Music Online, accessed June 23, 2018, <http://www.oxfordmusiconline.com.proxyiub.uits.iu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000042478?rskey=6wXjFI&result=1>.

SONATAS

Arcangelo Corelli – *Sonata a Quattro*, WoO 4

Corelli (1653-1713) was a baroque Italian composer and violinist who was highly influential during his lifetime, particularly in the development of the sonata and concerto genres. In his younger days, he was one of the foremost violinists in Rome, and maintained an active career as a performer and teacher. At the same time, he was working as a composer, helping to supply music for large works such as oratorios along with another composer who would write out the vocal parts. Eventually he branched out into writing solo and chamber music, ending up with a modest yet high quality oeuvre, publishing several sets of chamber sonatas, concerti grossi, and sinfonia.¹²⁰ This is a good intermediary piece for those who have made some progress on the piccolo. The range is mostly limited to right around the top of the, only reaching up to D above the staff once. The piece is five movements, with the trumpet playing on all but the middle movement, and should not pose a problem for those worrying about endurance on the instrument. This would be a good piece to program on a senior recital, or to work on during undergraduate studies when the student is becoming more familiar with the piccolo trumpet.

Peter Maxwell Davies – *Sonata for Trumpet* (1955)

Davies (1934-2016) was an English composer and conductor who was named Master of the Queen's Music in 2004. He held positions as associate conductor/composer with the Royal Philharmonic Orchestra and the BBC Philharmonic Orchestra as well as being knighted in 1987. His music is known for its English folk references; however, his early works often use serial techniques, including his trumpet sonata.¹²¹ Written while he was still a student, the piece has a solid foundation in serialism and covers the full range of the instrument, regularly reaching up to

¹²⁰ Michael Talbot, "Corelli, Arcangelo," Oxford Music Online, accessed June 23, 2018, <http://www.oxfordmusiconline.com.proxyiub.uits.iu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000006478?rskey=DoSfJW&result=1>.

¹²¹ John Warnaby, and Nicholas Jones, "Davies, Peter Maxwell," Oxford Music Online, accessed July 31, 2018, <http://www.oxfordmusiconline.com.proxyiub.uits.iu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000007299?rskey=zT3pd0&result=1>.

concert C and D above the staff, and once calling for a high concert E. The piece is also extremely technically challenging owing to its complex meters and rhythms, the need for rapid multiple tonguing, extremely chromatic passages, sudden changes in dynamics, and extended techniques such as glissandos spanning several octaves and glissandos paired with trills. Because of these challenges, the piece should only be attempted by those professional players who are already extremely accomplished and comfortable on the horn. It is truly a virtuosic piece of music.

Eric Ewazen – *Sonata for Trumpet* (1995)

An American composer and teacher, Ewazen (b. 1954) is one of the more popular composers today, whose music is regularly performed, often by students. He holds degrees from Eastman and Juilliard, the latter of which he has been on the faculty of since 1980. He has appeared as guest teacher at colleges and universities around the country, and served as vice president of the League of Composers and as lecturer for the New York Philharmonic Musical Encounters series. His musical style is neoclassical/neoromantic and tonal-modal with influences from Copland and Barber, with sensible, folk-tinged melodies.¹²² ¹²³ His trumpet sonata is a great example of his particular style of writing, and expresses the lyrical capabilities of the instrument. The piece was commissioned by the International Trumpet Guild and premiered by Chris Gekker at the International Trumpet Guild Convention in 1995. Rapid multiple tonguing, quickly changing tonal centers, and agile, twisting lines make for a challenging piece, as well as the overall length which can be a test of endurance. This piece is best suited to upper-level undergraduate players, and is a popular recital piece.

¹²² Evan Feldman, "Ewazen, Eric," Oxford Music Online, accessed June 24, 2018, <http://www.oxfordmusiconline.com.proxyiub.uits.iu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-1002284315?rskey=qSdw0y&result=1>.

¹²³ Eric Ewazen, "About the Composer," The Music of Eric Ewazen, accessed June 24, 2018, <http://www.ericewazen.com/about.php>.

Paul Hindemith – *Sonata for Trumpet* (1939)

Hindemith (1895-1963) was the foremost German composer of his generation, as well as being a theorist, violist, and conductor. He served in the German army in WWI and was at one point seen as the future of German musical output. However, he was censored by the Nazi party for the subject of two operas (*Sancta Susanna* and *Mathis der Maler*) and fled to Switzerland before emigrating to the United States. He was a central figure to musical composition between the two world wars and was highly influential to musical development during this time. His treatise, *The Craft of Musical Composition*, outlines his tonal but non-diatonic musical system that pervades much of his music.¹²⁴ Written while living in Switzerland, this piece can be seen as the first piece in a new era of trumpet music. It is technically simple, being exemplary of his neoclassical style, yet taxing when it comes to endurance, and is therefore suitable to upper level undergraduate and graduate players. The piano part is undoubtedly more difficult than the trumpet part, and at times can be quite complex to put together. The piece was written in response to the early events of WWII (the invasion of Poland, the annexation of Austria, and the occupation of Czechoslovakia), and is a testament to the horrors of war which were seen first-hand by Hindemith during his time in the German army. The third movement ends with a haunting resetting of Bach's setting of *Alle Menschen müssen Sterben*, which does much to comment on the composer's feelings about the war. Although it was written in Switzerland, because of his time living and teaching in the states, it has been adopted as one of the three main 20th century American trumpet sonatas.

Kent Kennan – *Sonata for Trumpet* (1956, revised 1986)

Kennan (1913-2003) was an American composer and teacher who taught at Kent State and the University of Texas, though his professorship was interrupted by service in the army as a bandmaster. After the war, he taught at Ohio State University before returning to the University

¹²⁴ Giselher Schubert, "Hindemith, Paul," Oxford Music Online, accessed June 24, 2018, <http://www.oxfordmusiconline.com.proxyiub.uits.iu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000013053?rskey=2TfLbC&result=1>.

of Texas. His early works were wide-ranging in style, from romantic to jazz-inspired impressionism, but starting in 1940 his music leant more toward the neoclassical.¹²⁵ One of his more well-known pieces is his trumpet sonata, which is viewed as one of three main 20th century American trumpet sonatas. The piece employs rhythmic and melodic motifs over changing meters throughout the first and third movement, while the second movement is closer to an ABA format. Double and triple tonguing, agile lines with large leaps, and highly chromatic passages make for a challenging and exciting piece of music. This is a popular piece for undergraduate recitals, and is even accessible to high-level high school players who often use the opening movement for college audition material, but is just as suitable to graduate and professional players.

Karl Pilss – *Sonata for Trumpet*

Pilss (1902-1979) was one of the last Viennese Romantic composers who, like Strauss, continued to write in the late-Romantic style he inherited from his inspirations Schubert, Brahms, and Bruckner well into the 20th century. Not known well outside of Germany and Austria, and even then, his music is seldom mentioned because of his association with the Nazi party. He attended the Hochschule für Musik in Vienna and the University of Vienna before gaining employment with the Viennese State Opera as a pianist and vocal coach. He also taught at the Vienna Conservatory and the Vienna Academy. His background in opera is apparent in his trumpet sonata, which oozes melodic lyricism from the very beginning.¹²⁶ Predating Hindemith's trumpet sonata, this piece can be seen as the end of one era, while Hindemith's is the beginning of another. The piece is largely melodic and lyrical, only becoming more technical for a short time

¹²⁵ W. Thomas Marrocco and Jonas Westover, "Kennan, Kent (Wheeler)," Oxford Music Online, accessed June 24, 2018, <http://www.oxfordmusiconline.com.proxyiub.uits.iu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-1002249956?rkey=iiVlnb&result=1>.

¹²⁶ John Mainard Wacker, "An Examination of the Influence of Selected Works of Franz Schmidt on the Concerto for Trumpet and Orchestra and the Sonata for Trumpet and Piano by Karl Pilss." DMA diss., University of North Texas, 2008.

in the middle movement. The piece tends to stay in the middle and middle-upper register, venturing higher above the staff only a few times throughout the piece. Because of this, the piece is great for undergraduate players.

Henry Purcell – *Sonata in D Major*, Z. 850

One of England's greatest composers, Purcell (1659-1695) is best remembered for his opera *Dido and Aeneas*, as well as his other staged works and songs, but was also an active composer of purely instrumental music, putting out a large number of suites, sonatas, fantasies, voluntaries, etc. His influence can be seen in the music of other British composers, particularly around the turn of the 20th century, and most notably in Benjamin Britten's works, whose *Young Person's Guide to the Orchestra* is built on a theme from Purcell's *Abdelazar*.¹²⁷ The trumpet only plays in the outer movements, with the middle movement reserved for the accompaniment. This is a great piece for those who are just starting to play the piccolo. Each movement is rather short, so endurance is not an issue. The range is also limited, so those who are new to the piccolo will not need to worry about the extreme range present in other pieces. This piece is suitable for undergraduate level players.

Halsey Stevens – *Sonata for Trumpet* (1959)

Stevens (1908-1989) was an American composer, musicologist, and teacher. He studied at Syracuse University and the University of California, Berkeley, and taught at several institutions, including Syracuse University, the University of Southern California, Los Angeles, and Yale University. He received several awards and commissions for his music, including being named a Guggenheim Fellow twice. An authority on the music of Bartók, he wrote the standard critical biography on the composer and published many articles and reviews on his life and music.¹²⁸ The

¹²⁷ Curtis Price, "Purcell, Henry," Oxford Music Online, accessed June 24, 2018, <http://www.oxfordmusiconline.com.proxyiub.uits.iu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-5000002310?rskey=rY4Ss3&result=6>.

¹²⁸ Richard Swift, "Stevens, Halsey," Oxford Music Online, accessed June 24, 2018, <http://www.oxfordmusiconline.com.proxyiub.uits.iu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000026733?rskey=QgrXOQ&result=1>.

trumpet sonata has neoclassical undertones and revolves around firm tonal centers with vigorous melodic rhythms. The third movement especially contains complex rhythms in a lilting, dance-like mixed meter. One of the three main 20th century American sonatas, along with the Hindemith and Kennan, this piece is a staple of the repertoire and is frequently performed. It is quite accessible to upper level undergraduate players as well as graduate level players.

OTHER SOLOS

Jean-Baptiste Laurent Arban – *Fantaisie and Variations on The Carnival of Venice, Fantaisie Brillante*

Arban was a French cornetist and conductor (1825-1889), most famous for his *Complete Conservatory Method for the Cornet*, which has been edited several times since its original publication, and adapted for every other major brass instrument. He was also renowned as a conductor, composer, pedagogue, and as the first famed virtuoso of the cornet. He taught at the Paris Conservatory where he was the first to separate the trumpet and cornet classes, originating the distinction between the two instrument sections, a practice which has since continued at the Conservatory.¹²⁹ His many compositions for the cornet are all in theme and variation style, where the virtuosity of the performer is shown to full effect, utilizing fast finger technique, rapid double- and triple-tonguing, and quick stylistic changes. His best-known compositions are his setting of *The Carnival of Venice* and his *Fantaisie Brillante*, both of which are still performed regularly today. While technically challenging, their range of pitch and tempo make them accessible to all levels, including upper-level high-school players, and are used as instructional pieces to advance technical and musical development.

¹²⁹ Edward H. Tarr, "Arban, (Joseph) Jean-Baptiste (Laurent)," Oxford Music Online, accessed June 24, 2018, <http://www.oxfordmusiconline.com.proxyiub.uits.iu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000001162?rskey=EJR3IN&result=1>.

Eugène Bozza – *Rustiques*, Op. 5 (1906)

A French composer and conductor, Bozza (1905-1991) studied at the Paris Conservatory where he won the Prix de Rome 4 times, for violin, conducting, and twice for composition. He conducted the Opéra-comique in Paris and was director of the National School of Music from 1951 until his retirement in 1975. Although he is known for both his large- and small-scale works in France, internationally he is mainly known for his chamber works for wind instruments, especially brass. His compositional style can be categorized as neoclassical, and is greatly influenced by the French Impressionist school.¹³⁰ His works for trumpet often employ several techniques, such as triple- and flutter-tongue, as well as demanding great finger dexterity and an ability to switch styles and techniques quickly. *Rustiques* exemplifies this style of writing, requiring rapid multiple tonguing throughout and lines that constantly jump between the upper and lower staff. There are several sections that are more improvisatory in essence, and allow the performer to show off their capabilities. This is a popular recital piece for undergraduate players, and is appropriate for more experienced players as well.

Vassily Brandt – *Concertpiece No. 1*, Op. 11

Brandt (1869-1923) was a Russian trumpeter, pedagogue, and composer. He was principal trumpet with the Bolshoi Theater and taught at the Moscow Conservatory and Saratov Conservatory. Partly because of these positions, he is considered the founder of the Russian school of trumpet playing, and his *34 Orchestral Etudes* are an important piece of study for trumpeters everywhere, often used in college studios.¹³¹ He wrote two *Concertpieces*, both of which are performed regularly, but the first of these is the more popular of the two. It is reminiscent of the cornet solos being composed around the same time, yet shows heavy influence

¹³⁰ Paul Griffiths, “Bozza, Eugène,” Oxford Music Online, accessed June 24, 2018, <http://www.oxfordmusiconline.com.proxyiub.uits.iu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000003791?rkey=c7AyWP&result=1>.

¹³¹ Iskander Akhmadullin, “The Russian Trumpet Sonata: A Study of Selected Representative Sonatas for Trumpet and Piano with an Historical Overview of the Russian Trumpet School Together with Three Recitals of Selected Works by Viviani, Chaynes, Böhme, and Others.” DMA diss., University of North Texas, 2003.

from the Russian nationalism movement of the 19th century. The opening is very powerful and improvisatory, while the middle section is melodic and oozes romanticism. The end of the middle section and the final section are highly virtuosic, with quick, agile leaps and a full page of triple tonguing to close out the piece. While the technical demands of the piece are quite high and endurance can be an issue for less experienced players, the overall range is manageable. This piece is best suited high level undergraduate and graduate level players.

Theo Charlier – *Solo de Concours No. 1*

Charlier (1868-1944) was a trumpeter, composer, and teacher who is best known to us trumpet players for his *36 Transcendental Etudes* which are used as study tools for college and graduate level players and included as prepared material in university and professional auditions. As a performer, he was a champion of the trumpet as a solo instrument when the cornet was the more popular choice. He taught at the Liege Conservatory and helped found the Schola Musicae in Brussels.¹³² His *Solo de Concours* is the first of two pieces by the same title and was meant to show off the technical and lyrical capabilities of the trumpet during a time when the cornet reigned as the solo instrument of choice. It opens with a heroic statement by the trumpet and continues with rapid chromatic passages. A soft, lyrical middle section gives the listener a slight reprieve before the rousing, flashy final section that utilizes both double and triple tonguing and scalar runs. This piece is best suited to upper-level undergraduate and graduate players.

Herbert L. Clarke – *Bride of the Waves* (1904), *The Carnival of Venice* (1912), *The Maid of the Mist* (1912), *The Debutante* (1917)

An American cornet player and bandmaster, Clarke (1867-1945) was the best-known cornetist of his time. He was a soloist with the Sousa and Gilmore bands, and played briefly with the New York Philharmonic and the Metropolitan Opera Orchestra. Eventually he went on to become a bandmaster himself, leading The American Band, the Anglo-Canadian Leather Company Band in

¹³² John Brian Anthony, “An Historical and Practical Guide to the *Trent-Six Etudes Transcendentes pour Trompette, Cornet à Pistons, ou Bugle*.” DMA diss., University of Georgia, 2007.

Ontario, and the Long Beach Municipal Band in California. He was a cornet tester for the C. G. Conn Company and developed a model with the Holton Company. Even though he was self-taught as a cornetist, he became known as a teacher with his revising of the Arban Method (1906-1907) and his *Technical Studies for the Cornet* which are still widely used.¹³³ Clarke composed over 50 pieces for the cornet, the most famous of which are his *Bride of the Waves*, *The Carnival of Venice*, *The Maid of the Mist*, and *The Debutante*. Another of his best-known pieces is *Cousins* (1904), for cornet and trombone. Each of these pieces are similar to the cornet showpiece style of Arban and require a mastery of basic technique, including scales and multiple tonguing. These pieces are accessible to a large range of playing experience, and are just as impressive when performed by professional performers as by upper-level high school and college players.

Alfred Desenclos – *Incantation, Threne et Danse* (1953)

Desenclos (1912-1971) was a French composer and pianist. He attended the Conservatory in Roubaix and won the Prix de Rome in 1942. His compositional style was melodic and rooted in more traditional harmonies, which caused his music to be somewhat overlooked in the experimental landscape of post-World War II Europe.¹³⁴ His *Incantation, Threne et Danse* could be classified as a 20th century French trumpet concerto, and it holds many similarities with the works by Tomasi, Jolivet, and Chaynes. The first movement is improvisatory, with lots of opportunity for rubato and freedom of tempo. The second movement is lush and romantic, offering a stark contrast to the other movements. The final movement is by far the longest and most technically challenging of the three. It begins with a long cadenza and continues with a lopsided dance in 5/8 time that builds on motives from the previous movements. Endurance is a

¹³³ Edward H. Tarr, “Clarke, Herbert (Lincoln),” Oxford Music Online, accessed August 7, 2018, <http://www.oxfordmusiconline.com.proxyiub.uits.iu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000005871?rkey=5VvK7T&result=7>.

¹³⁴ Naxos Records. “Alfred Desenclos,” Naxos Records, accessed July 30, 2018, https://www.naxos.com/person/Alfred_Desenclos_24875/24875.htm.

huge factor throughout the piece, as well as the large range (over two and a half octaves) and the persistent multiple tongued passages. This piece is suited to high level graduate and professional level players.

George Enescu – *Legende* (1950)

A Romanian composer, violinist, conductor, and teacher, Enescu (1881-1955) is seen as Romania's greatest composer and a leading figure in Romanian musical life in the first half of the 20th century. He studied violin at the Konservatorium der Gesellschaft der Musikfreunde in Vienna and composition at the Paris Conservatory. He was hailed as a figure of national interest after his music was first performed in Romania, and his reputation steadily grew from there. While his opus only extends to 33 published works, the Enescu Museum in Bucharest holds several hundred compositions in varying degrees of completion. Although he is celebrated in Romania, he is not quite as well known in the states, and in the trumpet world he is only known for this piece, *Legende*.¹³⁵ The piece is a part of the standard repertoire and is sometimes used as required audition material. It covers almost the full range of the horn and requires rapid double and triple tonguing as well as great finger dexterity. While the trumpet part is challenging enough, the piano part is even more so and the biggest issue that usually faces performers is putting the piece together with both instruments. Because of these challenges, it is an ideal piece for senior or graduate recitals, and is a piece that every trumpet player should learn by the time they are finished with their undergraduate work, whether or not they end up performing it.

Jean Françaix – *Sonatine* (1952)

Françaix (1912-1997) was a French composer and pianist. He was a prolific composer, producing over 200 works, and is known for his neoclassical treatment of traditional forms, enriching them with an eclecticism and humor seldom seen in mid-20th century music. He was also an

¹³⁵ Noel Malcolm and Valentina Sandu-Dediu. "Enescu, George [Enesco, Georges]," Oxford Music Online, accessed June 24, 2018, <http://www.oxfordmusiconline.com.proxyiub.uits.iu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000008793?rskey=cluLEj&result=1>.

accomplished pianist, studying at the Paris Conservatory where he won *premier prix* in 1930, and went on to give highly successful public performances of his own works.¹³⁶ His *Sonatine* for trumpet is quite different from other 20th century French pieces in that it has a lighter feel throughout, due in part to its neoclassical style and its generally softer dynamics. The first movement stays in the pianississimo to piano range, as does the second movement except for a few occurrences of sudden crescendos to *forte* and *fortissimo*. The finale also maintains a lower dynamic for the majority of the movement, and continues with the light, humorous quality shown in the previous movements. The piece has quite a large range, spanning two and a half octaves, made even more difficult by the softer dynamics the performer needs to play in the extreme ranges. This piece is best suited to graduate level players, but is not as often performed because of the more popular works by Tomasi, Jolivet, and Chaynes.

Carl Höhne – *Slavonic Fantasy* (1899)

Höhne (1871-1934) was a German composer. Very little is known about his life outside of his compositions for cornet. The piece was written in 1899 for the cornet virtuoso Franz Werner, and is now a standard part of the repertoire. Like many other cornet solos from this time, the piece utilizes the technical capabilities of the instrument to full effect. The opening introductory section is quite long and gives the performer ample time to exercise their phrasing. The piece gets progressively more challenging, reserving the rapid multiple tonguing through long lines until the final section. While not as technically challenging as other cornet solos, it presents other challenges such as long phrases that test endurance, rapid passages with little opportunity for breaths, and several stylistically distinct sections where the performer needs to be able to switch gears completely, sometimes rather quickly. This piece is best suited to upper-level undergraduate and graduate level players.

¹³⁶ Muriel Bellier, “Françaix, Jean (René Désiré),” Oxford Music Online, accessed July 30, 2018, <http://www.oxfordmusiconline.com.proxyiub.uits.iu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000010083?rskey=bJ9sxd&result=1>.

Arthur Honegger – *Intrada* (1947)

Honegger (1892-1955) was a Swiss-French composer and a member of Les Six. He studied violin and harmony as a child and composition at the Zürich Conservatory before enrolling at the Paris Conservatory. He has an impressive range of works; opera, oratorio, ballet, radio and film scores, and instrumental solos and chamber music. Honegger was full-time composer for the majority of his life, spending only a handful of years teaching at the École Normale de Musique in Paris.¹³⁷ His *Intrada* is mostly tonal, with steps out into dissonance brought about by staggered melodic entrances between the trumpet and piano. A part of the standard repertoire, the piece is often required as a prepared solo for auditions, especially among the upper tier professional orchestras and music schools in the United States. The piece has a large range, with large leaps and phrases covering over two octaves. The piece has two main sections, heroic and expansive, and light and dance-like. The opening material returns at the end to complete the piece. The biggest challenge of this piece, besides the rapid triple tonguing, is range and endurance during the opening and closing sections. Like Enesco's *Legende*, this is a great piece for senior and graduate recitals, and should be learned by every trumpet player by the end of their undergraduate work, whether or not it is performed.

Bohuslav Martinů – *Sonatine* (1956)

Martinů (1890-1959) was a Czech composer who, while he spent most of his life outside of Czechoslovakia, is widely regarded as the most substantial Czech composer after Leoš Janáček. He spent much of his life in Paris, and the French influences he gathered there are evident in his *Sonatine* for trumpet.¹³⁸ The work, one of his last compositions, is a fairly short and simple piece, with a firm neoclassical overtone and a traditional harmonic foundation. Lengthy articulated

¹³⁷ Geoffrey K. Spratt, "Honegger, Arthur," Oxford Music Online, accessed June 24, 2018, <http://www.oxfordmusiconline.com.proxyiub.uits.iu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000013298?rskey=JV3ADG&result=1>.

¹³⁸ Jan Smaczny, "Martinů, Bohuslav (Jan)," Oxford Music Online, accessed July 31, 2018, <http://www.oxfordmusiconline.com.proxyiub.uits.iu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000017940?rskey=URPtFT&result=1>.

passages, short spurts of flutter tonguing, and substantial cantabile finale bring challenges to the piece, but it is still a light, humorous work in the French neoclassical style. Because of this, it is suitable for undergraduate level players, and can fit nicely on recital programs.

Rafael Méndez – *Czardas* (1954)

Méndez (1906-1981) was a Mexican trumpeter and composer. He was part of the family band, which so impressed Pancho Villa that he was “drafted” into his army. Once released, he moved to the United States where he worked in steel mills and car production plants while playing in the company bands. Eventually he won spots in the Detroit theater orchestras, and then the MGM orchestra in California, which helped jumpstart his career. Eventually his popularity as a soloist conflicted with his duties with the orchestra, and he left to pursue a solo career full-time, and quickly became one of the most well-known and celebrated trumpeters in America during his lifetime. He produced many compositions for solo trumpet, performing and recording each one.¹³⁹ His piece *Czardas* is one of his more well-known pieces, and, just like most of his compositions, is influenced heavily by Mexican folk music. It has similarities to the cornet solos of the previous century, and requires rapid double tonguing as well as great finger dexterity. A short and exciting piece, it is suitable to college level players and is a great addition to recitals.

Richard Peaslee – *Nightsongs* (1973)

Peaslee (b. 1930) is an American composer. He holds degrees from Yale and Juilliard and studied privately with Nadia Boulanger. Best known as a theatre composer, he has written limitedly for orchestra and chamber ensembles, and when he does, it’s typically to exploit the virtuosity of a particular musician.¹⁴⁰ Written for Harold Lieberman, the piece quickly became popular with trumpeters and is regularly performed. It utilizes both trumpet in Bb and flugelhorn,

¹³⁹ “Biography,” Rafael Méndez Library at Arizona State University: School of Music, accessed July 31, 2018, <https://mendezlibrary.asu.edu/biography/>.

¹⁴⁰ Joseph Brumeloe, “Peaslee, Richard Cutts,” Oxford Music Online, accessed June 25, 2018, <http://www.oxfordmusiconline.com.proxyiub.uits.iu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000047265?rskey=IAqhBU&result=1>.

and generally reserves technical passages for the trumpet and lyrical ones for the flugelhorn. The technical passages are quite challenging, covering well over an octave in as little as a single measure, and requiring the use double and triple tonguing, flutter tonguing, and tremolos. The lyrical passages can also be difficult as some of them are quite long and require carefully planned breaths. The piece is best suited to graduate level students and is a great piece for auditions and recitals.

Ernst Sachse – *Concertino in Eb* (published 1871)

Sachse (1813-1870) was a German composer, trumpeter, and trombonist. Born near Leipzig, Sachse played trumpet at the Hofkapelle in Weimar under the direction of Johann Nepomuk Hummel and Franz Liszt, and is said to have played principal trombone at the premiere of Wagner's *Lohengrin* in 1855. His many compositions for brass brought a level of popularity to the instruments, and his methods for trumpet are still widely used today.¹⁴¹ The *Concertino* was originally scored for solo cornet and military brass band, and is unusual for the time as most brass band compositions were either marches or arrangements of orchestral pieces. It is more often performed today on Eb trumpet and accompanied by the piano. The piece has several distinct sections, opening with a fanfare-like statement before the polonaise that is the main body of the piece. A light, simple, and exceptionally fun piece, the *Concertino* presents limited challenges in technique, but makes up for them with a high range, large leaps, and lines that span well over an octave. This piece is best suited to upper-level undergraduates who are familiar with the Eb trumpet as well as graduate students.

David Sampson – *The Mysteries Remain* (1979)

Sampson (b. 1951) is one of the most well-known and sought-after current American composers. He holds degrees from the Curtis Institute of Music and Manhattan School of Music in both composition and trumpet. He has received many awards, fellowships, and grants from the

¹⁴¹ George Predota, "Unsung Concertos: Ernst Sachse: Concerto in F Major for Bass Trombone," Interlude, accessed August 7, 2018, <http://www.interlude.hk/front/unsung-concertos-ernst-sachse-concerto-f-major-bass-trombone/#>.

National Endowment for the Arts, American Academy of Arts and Letters, and others. He regularly receives commissions from the International Trumpet Guild, the American Brass Quintet, and several orchestras including the National Symphony Orchestra and the Memphis Symphony Orchestra.¹⁴² His piece *The Mysteries Remain* for trumpet and organ is in four movements, each with an emotional and thought-provoking title. The first and third movements tend towards lyricism, while the second and fourth are more technical. Frequent large leaps, complex meters and rhythms, and difficult passages that require great finger dexterity make this piece suitable for graduate level players, although the first and third movements could be accessible to upper level undergraduate players, as well.

Fisher Tull – *Three Bagatelles* (1977)

Tull (1934-1994) was an American composer, educator, and trumpeter best known for his brass compositions. He gained all of his degrees from the University of North Texas, which culminated in a PhD in Music Composition in 1965, and taught at Sam Houston State University. His compositional style ranges from neoclassical to more avant-garde and exhibits rhythmically active melodies and a fluency for lush harmonies. While he composed in a wide variety of musical genres, he is best known as a composer within the trumpet world.¹⁴³ ¹⁴⁴ His piece *Three Bagatelles* is exemplary of this style, showing strong angular lines over rich harmonies and an affinity toward Baroque counterpoint. Technically challenging, and with a range of two and a half octaves, the piece is suited to upper level undergraduate and graduate players.

¹⁴² David Sampson, "About David," David Sampson, accessed June 25, 2018, <http://www.davidsampsoncomposer.net/about/>.

¹⁴³ Sheryl K. Murphy-Manley, "Biography: A Tribute to Fisher Tull (1934-94)," Fisher Tull, accessed August 7, 2018, <http://fishertull.com/bio/>.

¹⁴⁴ David Whitwell, "Tull, Fisher," Oxford Music Online, accessed August 7, 2018, <http://www.oxfordmusiconline.com.proxyiub.uits.iu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-1002087697?rskey=OBkVE9&result=1>.

Joseph Turrin – *Caprice* (1972)

Turrin (b. 1947) is an American composer and conductor. He studied composition at the Eastman School of Music and the Manhattan School of Music, and has since become a huge name in current American music. His works have been commissioned and performed by the premier orchestras, bands, and soloists in the United States, and has also produced several television, film, and musical theater scores.¹⁴⁵ *Caprice* was written for the cornet soloist Derek Smith, and first recorded by his son, Philip Smith, recently retired principal trumpet of the New York Philharmonic. The piece quickly became a standard in the repertoire and is included on many recommended solo lists. The musical landscape alternates between rapid, fluid lines and an expressive, lyrical melody. Finger dexterity is the main challenge in this piece, as could be the range for younger players, which reaches up to concert B above the staff a few times. The piece is suitable for college level players, but is also accessible to upper level high school players with fine technique.

UNACCOMPANIED SOLOS

Sir Malcolm Arnold – *Fantasy for Bb Trumpet*, Op. 100 (1969)

Arnold (1921-2006) was an English composer and trumpeter. Known for his symphonies and other large ensemble works in Britain, he is best known in the states for his solo and chamber music. He won a scholarship in trumpet at the Royal College of Music where he also studied composition. He joined the London Philharmonic Orchestra as second trumpet in 1941 and became principal trumpet two years later. He served in the British army during WWII, but was unhappy in it and deliberately shot himself in the foot in order to be discharged. He became a highly successful composer after this, producing several film scores and large-scale pieces each

¹⁴⁵ Joseph Turrin, "About Joseph Turrin," Joseph Turrin: Composer, accessed July 31, 2018, <http://www.josephturrin.com/bio.html>.

year, and a large amount of music for winds and brass.¹⁴⁶ His unaccompanied piece for trumpet, *Fantasy*, is highly idiomatic to the instrument, both technically and stylistically. The piece has four distinct sections of varying styles, with the opening material returning at the end. Very large leaps and no opportunity for rest make this piece rather challenging, and is best suited to more experienced players, such as high-level undergraduates and graduate players.

John Cheetham – *Concoctions for Trumpet* (1978)

American composer and educator Cheetham (b. 1939) is Professor Emeritus of Music Theory and Composition at the University of Missouri-Columbia. He holds degrees from the University of New Mexico and a Doctor of Musical Arts in Composition from the University of Washington. Writing in a variety of styles and genres, he is best known for his wind and brass music.¹⁴⁷ His *Concoctions* is a collection of eight extremely short pieces (one is only 30 seconds long) with made-up words as titles, and is a light-hearted and interesting piece. With a fairly limited range within each movement, a broad stylistic range between movements, and an overall length that is easy for any level of endurance, this piece is great for undergraduate and graduate level players alike, who could choose to play the piece in its entirety, or pick and choose which movements they prefer.

Stanley Friedman – *SOLUS* (1975)

Friedman (b. 1951) is a composer, trumpeter, and teacher. He earned a doctorate in composition from the Eastman School of Music, and has performed with several orchestras around the world, including the Los Angeles Philharmonic, the New Zealand Symphony, and the Israel Philharmonic. His compositions are popular with brass players, and he has received commissions from the International Trumpet Guild, the International Horn Society, and the International

¹⁴⁶ Piers Burton-Page, "Arnold, Sir Malcolm (Henry)," Oxford Music Online, accessed June 25, 2018, <http://www.oxfordmusiconline.com.proxyiub.uits.iu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000001303?rkey=tGOytv&result=1>.

¹⁴⁷ John Cheetham, "About John Cheetham," Booneslick Press: The Music of John Cheetham, accessed June 25, 2018, <http://www.booneslickpress.com>.

Trombone Association.¹⁴⁸ His most famous piece by far, though, is his *SOLUS* for unaccompanied trumpet, being a standard part of the repertoire and often asked for on contemporary repertoire competitions. The piece employs complex rhythms, liberal use of the third valve slide for glissandi, harmon mute and stem techniques, trills, tremolos, and shakes, double, triple, and flutter tonguing, vocal exclamations, and the removal of the second valve slide for an interesting effect in the final movement. An extremely technical piece, this work is suitable for graduate level students looking to enhance their extended performance techniques.

Otto Ketting – *Intrada for Trumpet or Horn* (1977)

A Dutch composer, Ketting (b. 1935) studied at the Royal Conservatory in The Hague. He was a trumpeter in The Hague Residentie Orkest for several years before leaving to study composition in Munich. He has taught composition at the Rotterdam Conservatory and the Royal Conservatory, as well as being an active conductor. He has composed in many genres, including opera, ballet, film, and chamber music, though is little known in the states.¹⁴⁹ Despite the composer's status in the United States, this piece is a standard of the trumpet repertoire. It is mostly lyrical with a fanfare-like middle section. Because of the limited range (one and a half octaves) and the great deal of time spent in the middle register, this piece is great for undergraduate level players, and is often performed on junior and senior recitals.

Vincent Persichetti – *Parable XIV for Solo Trumpet*, Op. 127 (1975)

Persichetti (1915-1987) was an American composer, educator, and pianist. He studied at the Combs Conservatory, the Philadelphia Conservatory, and the Curtis Institute, and he taught at the Philadelphia Conservatory and Juilliard School. His works show a large range of style, from simple diatonicism to complex atonal polyphony, as well as a large range of difficulty; Persichetti composed many works for younger and beginner students. He is an important figure in the

¹⁴⁸ Stanley Friedman, "About," Stanley Friedman, accessed June 25, 2018, <http://www.stanleyfriedman.com/#about>.

¹⁴⁹ Maarten Brandt, "Ketting, Otto," Oxford Music Online, accessed June 25, 2018, <http://www.oxfordmusiconline.com.proxyiub.uits.iu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000014935?rsk=rtgLfh&result=1>.

American wind band repertoire, and his music is frequently performed by college and professional ensembles alike.¹⁵⁰ His *Parable XIV* for unaccompanied trumpet is technically advanced and utilizes both the high register and the extreme low register. The piece is rhythmically and harmonically complex, and requires quick changes between flutter tonguing, double tonguing, and slurring. The biggest challenge in this piece, however, is the wide dynamic range and sudden shifts between levels, which is necessary for a successful performance. This piece is best suited to graduate level performers.

Anthony Plog – *Postcards for Solo Trumpet* (1994)

Plog (b. 1947) is an American trumpeter, composer, and educator. He has played in several orchestras around the world, including the Los Angeles Philharmonic, the Basel Symphony, and the Stockholm Royal Philharmonic. He has taught at the University of Southern California, Indiana University, the Academia di Santa Cecilia, the Freiburg Musik Hochschule in Germany, and the Norwegian Music Academy. An active composer, he started by writing exclusively for brass, which gained him international renown. Eventually he branched out to opera, orchestral and band music, and art song.¹⁵¹ *Postcards* was written for Gabriele Cassone and is an extremely popular and challenging piece. It was conceived with a driving, unceasing rhythmic pulse and sudden changes in dynamics, which makes for an exciting experience if performed well. The trumpet plays nonstop throughout each of the three movements, which can be draining on endurance and also present challenges with breathing. The piece has a large range and requires rapid multiple tonguing, large leaps both tongued and slurred, and fast passages that require dexterity. This piece is suitable to graduate level players mostly due to the technical and breathing challenges it presents.

¹⁵⁰ Walter G. Simmons, "Persichetti, Vincent," Oxford Music Online, accessed July 31, 2018, <http://www.oxfordmusiconline.com.proxyiub.uits.iu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000021384?rkey=frLqNI&result=1>.

¹⁵¹ Anthony Plog, "Biography," Anthony Plog: Composer, Conductor, & Teacher, accessed June 25, 2018, <http://anthonyplog.com/About/Biography.aspx>.

Allen Vizzutti – *Cascades* (1981)

Vizzutti (b. 1952) is an American trumpeter, composer, and educator. An international soloist and clinician, he has played with some of the finest groups around the globe. He studied at the Eastman School of Music, where he was received the only Artist's Diploma ever awarded to a wind player. He has released several solo albums and can be heard on over 100 motion picture soundtracks. As Artist in Residence, he has taught at several institutions including the Eastman School of Music, Kansas State University, Ohio State University, and the University of South Carolina. He has several published methods that are part of the standard teaching repertoire, most notably *The Allen Vizzutti Trumpet Method*.¹⁵² ¹⁵³ The piece was written for the International Trumpet Guild and quickly became a popular unaccompanied work for trumpet. While it sounds very impressive and complex, Vizzutti has done a good job of simplifying the fingerings and patterns as much as possible, so that things lay very well in the fingers. Large leaps and lines that quickly change direction offer the biggest challenges of the piece, while range should not pose much of an issue for most players. This piece is suitable for upper level undergraduate players, and is an exciting and impressive recital piece as well.

¹⁵² Jason S. Bergman, "Vizzutti, Allen," Oxford Music Online, accessed June 25, 2018, <http://www.oxfordmusiconline.com.proxyiub.uits.iu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-1002289653?rskey=5qLb82&result=1>.

¹⁵³ Allen Vizzutti, "Allen's Bio," Allen Vizzutti, accessed August 7, 2018, <http://www.vizzutti.com/index.html>.

MULTIPLE TRUMPETS

Johann Ernst Altenburg – *Concerto for 7 Trumpets and Timpani* (1795)

Altenburg (1734-1801) was a German trumpeter, organist, and teacher. He was trained as a court trumpeter, but never gained employment as one due to the decline of Baroque social order. His treatise, *An Essay on the Introduction to Heroic and Musical Trumpeters' and Kettledrummers' Art*, is of great musicological importance as an insight into not only the life of an 18th century court trumpeter and the musicians' guilds, but as the oldest printed trumpet method and a source for 18th century trumpet technique.¹⁵⁴ His concerto for 7 trumpets, included at the end of the treatise, shows the techniques described in the text. The piece is written for solo trumpet, two choirs of three trumpets each, and timpani. The manuscript does not contain a key, but it can be assumed that it was written in either C or D, which was typical for the time. The solo trumpet has the most florid part, supported by the two choirs which alternate for much of the piece. In traditional Baroque concerto form, the solo trumpet does not play during the second movement, where the top clarino trumpet from each choir takes a turn at the melody instead. These parts are much more difficult than the solo trumpet part, as they play more and much higher than the solo instrument, reaching up to high concert D more often than the solo part, and even going as high as concert F# in the second choir/second clarino part at the end of the third movement (if performing the piece in D). Modern performances by college trumpet ensembles often move the piece down a fourth to A, which is much more suitable and allows for successful performances of an historically important piece by younger players.

Petronio Franceschini – *Sonata in D major for 2 Trumpets*

Franceschini (1651-1680) was an Italian composer and cellist, and while he died rather young, he was well-known for his operas during his lifetime. Primarily a composer of sacred music, his

¹⁵⁴ Edward H. Tarr, "Altenburg, Johann Ernst," Oxford Music Online, accessed June 26, 2018, <http://www.oxfordmusiconline.com.proxyiub.uits.iu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000000680?rskey=Mgcx3Z&result=3>.

handful of instrumental pieces use the four-movement form common in the 17th century, which was cut down to three in the Baroque era.¹⁵⁵ His *Sonata in D for Two Trumpets* treats both instruments equally, giving prominent parts and solos to each. Particular notice should be given to the third movement, where the trumpets play complete scalar passages in the lower register in the parallel minor, something rarely done on the natural trumpet. This is a popular piece, though not quite as popular as Vivaldi's double concerto, and is suitable for upper level undergraduate and graduate players.

Antonio Vivaldi – *Concerto for 2 Trumpets in C Major*, RV 537

Vivaldi (1678-1741), possibly the most original and influential musician of his generation, was an Italian composer and violinist who laid the foundations for the baroque concerto. Born to a tailor and trained for the priesthood, he eventually gave up the clergy to pursue music full-time in 1703, his first official post being *maestro di violin* at the Pietà. Around the same time, he was also gaining fame as a composer, being especially popular in Germany for his 500-odd concertos, though he was still best-known by his contemporaries as a violinist. His instrumental writing varies greatly, though much of it utilizes the ritornello form in the fast movements, which is easily seen in the final movement of his concerto for two trumpets.¹⁵⁶ The piece utilizes syncopation, entrances in stretto, and complex melodies to full effect, making the piece extremely exciting when performed well. It is also perhaps the most famous trumpet duet, and is performed quite often by all levels of players, though because it is played on piccolo, is best suited for upper level undergraduate and graduate level players who are comfortable with the instrument.

¹⁵⁵ Thomas Walker and Marc Vanscheeuwijck. "Franceschini, Petronio," Oxford Music Online, accessed June 26, 2018, <http://www.oxfordmusiconline.com.proxyiub.uits.iu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000010092?rskey=sq6lD1&result=2>.

¹⁵⁶ Michael Talbot, "Vivaldi, Antonio (Lucio)," Oxford Music Online, accessed June 26, 2018, <http://www.oxfordmusiconline.com.proxyiub.uits.iu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000040120?rskey=qnwYuB&result=1>.

TRUMPET AND OTHERS

Johann Sebastian Bach – *Brandenburg Concerto No. 2 in F Major*, BWV 1047 (1718)

Bach (1685-1750) was a German composer and organist during the Baroque era. He was known in his lifetime for his unsurpassed keyboard skills, and known today for his instrumental compositions, such as the *Brandenburg Concertos* and the *Goldberg Variations*, and his vocal music, such as his Mass in B minor and his hundreds of cantatas. His style drew and compounded upon the techniques of his day, creating a complex contrapuntal language that can be seen in almost every single one of his compositions. The patriarch of an amazingly musical family, his legacy and influence have stretched across the globe and he remains today one of the most respected and best-known composers in history. A church organist in several cities for much of his life, the *Brandenburg Concertos* were written for and presented to the Margrave of Brandenburg-Schwedt as a sort of job application. While he was passed over for the position, these pieces are still regarded today as some of the finest orchestral compositions of the Baroque era.¹⁵⁷ The second of these is of particular interest to trumpeters, as it is the only one to feature the trumpet as a solo instrument, and is also written for trumpet in F, which is much higher than the trumpets in C and D that Bach usually wrote for. The piece includes some of the highest notes that Bach composed, regularly writing lines up to high concert E and F throughout the piece and reaching up to high concert G in the first movement. This is likely due to the virtuosic clarino playing of Bach's chief trumpeter in Leipzig, Gottfried Reiche, which allowed Bach to write some of the most difficult and florid trumpet parts in the Baroque era. In addition to the extreme high register required by the piece, balancing with the other solo instruments is a great challenge, especially when played on modern piccolo trumpets, which can easily overpower the violin, flute, and oboe during the intricate solo sections. This piece is extremely challenging and

¹⁵⁷ Christoph Wolff and Walter Emery. "Bach, Johann Sebastian," Oxford Music Online, accessed June 26, 2018, <http://www.oxfordmusiconline.com.proxyiub.uits.iu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-6002278195?rskey=DsTFFe&result=1>.

is best suited to high-level professional players who have already achieved virtuosic capabilities on the instrument.

Samuel Barber – *Capricorn Concerto*, Op. 21 (1944)

Barber (1910-1981) is one of the best known American composers, and his music is frequently performed, especially his most famous piece, the *Adagio for Strings*. His music is markedly tonal, with a lyrical style influenced by vocal music, which helped him stand out as a composer during a time when serialism and experimentation in music was rampant throughout the United States and Europe.¹⁵⁸ His modern concerto grosso, *Capricorn Concerto* is written for flute, oboe, trumpet, and strings, and shows influences from Stravinsky with increasing dissonances and syncopated rhythms. The trumpet part goes extremely low, below the normal range of the instrument, but the part is written in C, so it is possible to play the middle movement, where the extreme low passages are, on Bb trumpet instead, making the part more manageable, and then switching back to C trumpet for the final movement. The performer could also choose to orient their valve slides in such a way to make the lowest notes come out without having to lip down, but this is much more difficult and complex, so it is advisable to switch horns for this movement. The real challenge, however, is matching and blending with the other solo instruments, since the trumpet is naturally much louder than the flute and oboe. This aside, the piece is accessible to high level undergraduate players, but is more suitable for graduate level players.

Claude Bolling – *Toot Suite for Trumpet and Jazz Piano* (1982)

Bolling (b. 1930) is a French pianist and composer. He played with several big bands in his youth and formed the Claude Bolling Big Band in the late 20th century, which toured the United States and Central America. His compositional output is heavily jazz influenced and can be

¹⁵⁸ Barbara B. Heyman, “Barber, Samuel (Osmond),” Oxford Music Online, accessed July 31, 2018, <http://www.oxfordmusiconline.com.proxyiub.uits.iu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000001994?rskey=aqUnra&result=2>.

described as semi-classical, and even Third Stream.¹⁵⁹ His *Toot Suite*, written for and recorded by Maurice André, is exemplary of this style, and is written for trumpet, jazz piano, bass, and drums. The first movement, *Allègre*, is a jazz-influenced waltz with a neoclassical treatment. The second movement, *Mystique*, is a soulful melody that is later ornamented in an improvisatory manner. The third movement, *Rag-Polka*, is a simple polka with subtle ragtime influences. The fourth movement, *Marche*, is written for piccolo trumpet and contains many jazz-influenced passages within the march framework. The fifth movement, *Vespérale*, is for flugelhorn and is an expressive and exotic aria that portrays a mysterious landscape before the finale. The last movement, *Spirituelle*, is again for piccolo trumpet, with a complex meter and chromatically altered lines that make for an exciting, yet odd, finish. The piece is extremely technically challenging, and with an overall range spanning over three octaves, is a huge undertaking for any level of performer. Select movements are typically performed, most often the *Allègre*, *Mystique*, and *Vespérale*, and is rarely, if ever, performed as a whole. Most suitable to graduate and professional level players, the *Allègre* (with alterations), *Rag-Polka*, and *Vespérale* movements are accessible to high-level undergraduate players as well.

Aaron Copland – *Quiet City* (1940)

Copland (1900-1990) was an American composer who wrote with a uniquely ‘American’ sound built on open intervals and expansive melodies which evoked the open range of the American countryside. While his early works were met with varied criticism, by the 1940s he was widely regarded as the foremost American composer of his time. *Quiet City*, for trumpet, English horn, and strings, was originally written as incidental music for a stage play by the same name, and was scored for trumpet, alto saxophone, clarinet, and piano. The play was a flop, but Copland reworked the music into the current version and it has since become an extremely popular piece

¹⁵⁹ André Clergeat, “Bolling, Claude,” Oxford Music Online, accessed June 26, 2018, <http://www.oxfordmusiconline.com.proxyiub.uits.iu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-2000051200?rskey=jjBRBJ&result=1>.

that is regularly performed.¹⁶⁰ The music is mysterious and melancholic, with a fleeting moment of joy at the climax before the piece returns to the beginning material at the end. While this piece does not present any technical challenges, the instrumentation can be a burden to the performer, as the trumpet is naturally a much louder instrument than the English horn, which already has trouble projecting in the high register where it spends most of the composition. Because of this, the piece is suited to high level undergraduate and graduate players.

Eric Ewazen – *Trio for Trumpet, Violin, and Piano* (1992)

(See above for biographical information)

The *Trio*, written for trumpet, violin, and piano, was commissioned and premiered by Chris Gekker. Modelled after the Brahms Horn Trio, the piece alternates melodic material between the two solo instruments and emphasizes the expressive and lyrical qualities of the trumpet to better match the violin. The four movements are slow-fast-slow-fast, with the slow movements juxtaposing luscious melodies with introspective and melancholic ones, while the fast movements are filled with excitement and joy. Large leaps throughout with quickly changing registers, chromatically complex lines, mixed meter, rapid passages both tongued and slurred, and a range of over two and a half octaves makes the piece technically challenging, while the length of the piece (over 20 minutes) makes it a test of endurance for any level of player. More challenging still is the balance between the trumpet and violin, as the overlapping lines are not always conducive to a natural balance between the instruments. Due to the high level of technical and musical challenges presented, the piece is best suited to graduate players.

¹⁶⁰ Neil Lerner, “Copland, Aaron,” Oxford Music Online, accessed June 26, 2018, <http://www.oxfordmusiconline.com.proxyiub.uits.iu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-3000000119?rskey=xtX11r&result=1>.

Paul Hindemith – *Concerto for Trumpet, Bassoon, and Strings* (1949)

(See above for biographical information)

Hindemith's *Concerto for Bassoon and Trumpet* is in a similar compositional style as his trumpet sonata, being written in a tonal but non-diatonic harmonic language, but this time is scored for string quintet instead of piano. The piece is contrapuntally and rhythmically complex. A passage in the first movement has the solo instruments playing in 9/4 while the strings play against them in 3/2, creating a clashing of forces that heightens the musical drama. In the opening of the second movement the listener's perception of time is offset by the strings which creates an atmosphere of uncertainty until the trumpet enters with a firm declaration of the downbeat. Mixed meter is present throughout all three movements, but the majority of the melodic substance is relatively simple, and while the notated range of the trumpet is just over two octaves, it spends the vast majority of the piece in the middle register. The main challenge in this piece is balance between the trumpet and the bassoon, which can easily be overpowered, and between the solo instruments and the string accompaniment. This piece is accessible to undergraduate level players because of the limited technical challenges, but the length can be a test of endurance, so it is best suited for graduate students.

Charles Ives – *The Unanswered Question* (1908)

The leading American composer of art music in the 20th century, Charles Ives (1874-1954) is known for his unique approach to American patriotism, especially his mixture of American folk and popular tunes with European symphonic tradition. He held a position as a church organist while maintaining a full-time career as an insurance actuary and executive. Trained in music as well as the liberal arts at Yale, Ives composed throughout his college career, and kept it up in his free time when he started his career in insurance. Eventually he quit his job as an organist to focus on composing. It was during this time that he came to prominence as a truly original

American musical voice.¹⁶¹ An unusual piece, *The Unanswered Question* is written for trumpet, four flutes, and string quartet. This piece is typically mentioned in music history classes for its importance as a truly original piece of American music. It displays polytonal and atonal canons, and more obviously, a question and answer between the trumpet and the flute quartet, who are the real stars of the piece. The trumpet part is extremely simple, stating the same question over and over again, and being answered each time by an increasingly complex statement by the flute quartet until, at the end, there is no response from the flutes, as they are unable to adequately answer the question posed by the trumpet. The piece is included here because of the composer's importance to American classical music, and is suitable for undergraduate players, and could even be successfully performed by upper level high school players.

Alessandro Scarlatti – 7 Arias for Trumpet and Soprano

Scarlatti (1660-1725) was an Italian composer known for his operas and chamber music. He was the maestro de cappella of both Queen Christina of Sweden and the viceroy of Naples. He moved between Rome and Naples for much of his life, holding positions with notable courts in each city. Having a massive output of music, with over 60 operas and over 500 chamber cantatas, not to mention his instrumental works, Scarlatti is one of the most prolific composers of the Baroque period.¹⁶² His *Arie con Tromba* is a collection of seven short pieces for trumpet and soprano. While they present few technical challenges, and are limited in range, some are quite a bit longer than others and can be taxing on endurance, especially in those players with less experience on the piccolo. Any one of these pieces could be performed by someone relatively new to the instrument, but to perform the entire set requires ease of tone production and a high level of

¹⁶¹ J. Peter Burkholder, James B. Sinclair, and Gayle Sherwood. "Ives, Charles (Edward)," Oxford Music Online, accessed June 25, 2018, <http://www.oxfordmusiconline.com.proxyiub.uits.iu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000014000?rskey=swyKhY&result=1>.

¹⁶² Malcolm Boyd, Roberto Pagano, and Edwin Hanley. "Scarlatti, (Pietro) Alessandro (Gaspere)," Oxford Music Online, accessed June 26, 2018, <http://www.oxfordmusiconline.com.proxyiub.uits.iu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-6002278252?rskey=2Gs6hw&result=1>.

comfort with the piccolo in order to successfully blend with the vocalist. The music leaves ample room for ornamentation, especially in the *da capo* arias. These pieces are equally suitable to undergraduate players, who should pick one or a few to perform, and graduate players, who should consider playing several or all of the arias on a recital.

Igor Stravinsky – *L'Histoire du Soldat* (1918), *Octet for Wind Instruments* (1923, revised 1952)

Stravinsky (1882-1971) was one of the most influential composers of the 20th century, single-handedly leading the way through several new genres, including the neo-nationalism of his early ballets, neo-classicism of the early-mid 1900s, and a touch into serialism near the end of his career. Russian by birth, he often uses his nation's folklore as subject for his larger works, most notably his three main ballets, *The Firebird*, *Petrushka*, and *The Rite of Spring*, all of which were instant successes upon their premiere in France.¹⁶³

The Soldier's Tale is based on a Russian folktale (*The Runaway Soldier and the Devil*) and tells the story of a soldier who trades his fiddle to the devil for knowledge and riches, who eventually loses everything he gained from the deal and more. Written for a septet of instruments (violin, double bass, clarinet, bassoon, cornet, trombone, and percussion), three actors with speaking lines, and one or more dancers, the piece has gone through many editions, arrangements, and adaptations since it was first premiered in 1918. Extremely complex, the piece utilizes mixed meter and changing styles throughout, which typically requires the use of a conductor, and is technically challenging both rhythmically and regarding ensemble balance. The movements alternate between Bb and A trumpet, and is typically performed on either cornet or trumpet in C. Because of the technical and ensemble challenges, this piece is best suited to graduate level performers.

¹⁶³ Stephen Walsh, "Stravinsky, Igor (Fyodorovich)," Oxford Music Online, accessed June 26, 2018, <http://www.oxfordmusiconline.com.proxyiub.uits.iu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000052818?rkey=SLSSwS&result=1>.

The *Octet* was the first piece in his departure from the Russian nationalism and primitivism style that he had become known for with his ballets *The Firebird*, *Petrushka*, and *Rite of Spring*, and signaled the move into his neoclassical period of composition. It is written for flute, clarinet, two bassoons, two trumpets (in C and A, typically performed with C and Bb trumpets), and tenor and bass trombone, and utilizes the same short, dry sonorities present in the *Rite of Spring*, but with a treatment of the melodies and forms that is influenced by the Classical era. Each instrument is treated in a soloistic manner, with the woodwinds as the dominant melodic instruments for most of the piece. The piece is extremely complex, with mixed meter throughout and constantly changing rhythmic emphasis, and is quite technically challenging for each instrument. While the piece is challenging to put together as an ensemble, the trumpet parts are not as difficult as in some of Stravinsky's other pieces, and are suitable to graduate level players.

BRASS QUINTETS

Anonymous, ed. Robert King – *Sonata from Die Bankelsangerlieder*

Robert Davis King (1914-1999) was a euphonium player and early proponent of brass music. He gained degrees from Boston University and Harvard University. He was also a founding member of the Boston Brass Quartet and served as bandleader of the 81st Infantry Division in the Pacific Theater of WWII. He founded the Robert King Music Company in 1940, arranging and publishing music for brass. He is best known today for his many arrangements for brass quintet, helping to bring public attention to the emerging brass quintet genre.¹⁶⁴ Written c. 1684, the title refers to 'bench singers', or musicians who often performed in the local taverns while standing on benches.¹⁶⁵ Originally scored for trumpet, cornetto, and alto, tenor, and bass trombones, it has since been arranged for the modern brass quintet and is one of the most popular pieces in the

¹⁶⁴ International Trumpet Guild, Lifetime Achievement Members. "Robert King: Biography," Windsong Press: Trumpet Legends, accessed August 10, 2018, <http://www.windsongpress.com/brass%20players/trumpet/King.pdf>.

¹⁶⁵ Arnold Fromme. "Program Notes: Sonata from 'Die Bankelsangerlieder', Anonymous (c. 1684)," The American Brass Quintet: Music of the Renaissance and Baroque for Brass Quintet. New York: Folkways Records, 1967.

repertoire, often performed during ceremonies and other events. The antiphonal effects produced by the piece were unusual for the time, and give performers ample opportunity for ornamentation. Most of the piece stays within the staff, and with a flexible tempo, this piece is suitable to high-level high school and undergraduate players, but is regularly performed by both amateur and professional ensembles.

Sir Malcolm Arnold – *Quintet No. 1* (1961)

(See above for biographical information)

The first and better known of his two quintets, this piece was commissioned by the New York Brass Quintet and has become a core piece of the repertoire. The virtuosic demands placed on each instrument makes the work a challenge for performers, while Arnold's energetic compositional style, rooted in strong rhythmic pulse and firm tonal centers, makes it an audience favorite. Dueling trumpet motives over the low brass trio open the work, while the middle movement, a dark and foreboding chaconne, offers a stark contrast to the joyous first movement. The work closes with exchanges of fanfares between the trumpets separated by more formal sections presented by the low brass trio. Rapid flourishes, triple tonguing, and a large range make for a challenging piece that is most suitable for graduate level players, but is also accessible to high-level undergraduate players.

Johann Sebastian Bach, ed. Robert King – *Contrapunctus* from *The Art of the Fugue*, BWV 1080 (1750, ed. 1960)

(See above for biographical information)

This collection of 14 pieces from *The Art of the Fugue* showcases Bach's mastery of counterpoint, as each one is based on the same fugue subject that is then treated using a different contrapuntal device. Each one is more complex than the last, and the intricacies of how the parts work together create a challenge even for more experienced groups. While the overall technical challenges are limited, the complex nature of these pieces make them suitable to upper-level

undergraduate players. These pieces are most often used as study pieces for student groups, but are also impressive recital pieces, with *Contrapunctus IX* being the most popular one.

Oskar Böhme – *Sextet in Eb minor*, Op. 30 (c. 1907)

(See above for biographical information)

While not technically a brass quintet, this piece is one of the few pieces written for this ensemble from the Romantic era. The original score calls for cornet, two trumpets, bass trumpet, tenor horn, and tuba, but is now performed by the standard brass quintet instrumentation with an extra trumpet. The first movement features a solo trumpet part with brass quintet accompaniment. The other movements have the entire ensemble working in unison, with the melody spread around more equally. Of the four movements, the first and last are the most substantial, while the scherzo and cantabile third movement are lighter in feeling. While the first trumpet part is the most difficult, the others still present quite a challenge, having large ranges and demanding technical virtuosity. Because of this, the piece is best suited for graduate level players.

Eugene Bozza – *Sonatine* (1951)

(See above for biographical information)

The most popular of Bozza's compositions for brass quintet, the piece is indicative of the 20th century French style of composition, requiring virtuosic playing from each instrument. A large range of well over two octaves between the two trumpet parts, rapid multiple tonguing, lip trills, and complex chromaticism make this a challenging piece for every performer involved. Those trumpet players familiar with Bozza's works for solo trumpet will find similar motives and compositional techniques in use here, and practicing pieces like *Rustiques* and his *Caprices* will aid the performer in successfully performing the more difficult *Sonatine*. Because of the difficulty of the individual trumpet parts coupled with the complexity of the overall piece, it is best suited to graduate level performers and ensembles.

John Cheetham – *Brass Menagerie* (1996)

(See above for biographical information)

A virtuosic and exciting piece of music, Cheetham's *Brass Menagerie* highlights the agility and lyricism of brass instruments while showcasing each instrument as soloist. Each movement is extremely technical, with multiple tonguing, fast slurred runs, large leaps and angular writing, complex chromaticism, mixed meter and odd time signatures, and difficult unison passages. One of the most popular pieces for brass quintet, it is often performed and recorded, and is best suited for graduate level performers and ensembles, but undergraduate players can be perfectly capable of successfully performing a selection of movements.

Victor Ewald – *Quintet no. 1 in Bb Minor*, Op. 5 (c. 1890), *Quintet no. 2 in Eb Major*, Op. 6 (c. 1905), *Quintet no. 3 in Db Major*, Op. 7 (c. 1912), *Quintet no. 4 in Ab Major*, Op. 8 (c. 1888)

Born in St. Petersburg, Ewald (1860-1935) was a civil engineer and avid musician. He studied the cornet, piano, horn, cello, and composition at the St. Petersburg Conservatory, and while his professional career was in engineering (professor at the Institute of Civil Engineers in St. Petersburg), he maintained an active musical lifestyle. He played cello in an influential string quartet, and was part of a group of amateur musicians that would be key to the development of a distinctive Russian national musical style. This group included such composers as Alexander Borodin, Modest Mussorgsky, and Nicolai Rimsky-Korsakov. Ewald's four brass quintets were no doubt intended to be used and performed by this group of friends during their Friday night soirées, but have since become the core of the brass quintet repertoire.¹⁶⁶ Written for an ensemble closely resembling the modern brass quintet, these are some of the earliest pieces in the genre. They are typically performed by the standard quintet instrumentation, but those wishing for a more historically accurate performance will often perform on all conical instruments, with cornets instead of trumpets and euphonium instead of trombone. Out of the four quintets, the first and

¹⁶⁶ Andre M. Smith, "Victor Vladimirovich Ewald (1860-1935), Civil Engineer & Musician." ITG Journal 18, no. 3 (February 1994): pp. 4-23.

third are the most popular, with the fourth rarely being performed. Lush romantic melodies and rich harmonies have made these pieces extremely popular with performers and audiences alike, and while they present many challenges in technique and range, they are quite accessible for undergraduate level groups, as well as being quality pieces of music for professional quintets.

Eric Ewazen – *Frost Fire* (1990), *Colchester Fantasy* (1987)

(See above for biographical information)

Frost Fire was commissioned by the American Brass Quintet and dedicated to them in honor of their 30th anniversary as an ensemble. The piece is based on traditional forms in three movements. The first movement is quick and bright, featuring sonorous chords, playful motives, and rhythmic gestures in a strict sonata-allegro form. The second movement is more serious, with melodies passed between all the instruments and a fugue that builds in intensity. The final movement brings back material from the first movement, with shifting meters and contrasting passages that lead to a dynamic ending. Quickly changing meters in the outer movements, complex chromatic passages, a large range, and an overall length that tests endurance make the piece quite challenging and better suited to graduate level performers.

Colchester Fantasy takes its movement titles from pubs in Colchester, Britain. Each one displays drastically different moods: “The Rose and Crown” is filled with bright, energetic rhythmic patterns and fluctuating motives, “The Marquis of Granby” is a somber choral, “The Dragoon” is built around clashing harmonies and fragmented melodies that resemble a battle, and “The Red Lion” closes out the piece with a fugue that is propelled forward by motoric rhythm and a rapid, spinning theme. Less difficult than *Frost Fire*, this piece is suitable to high-level undergraduate ensembles, with challenges presented by quick multiple tonguing, angular lines, and long phrases.

Giovanni Gabrieli, ed. Robert King – *Canzona per sonare No. 2* (1608, ed. 1959), *Canzona per sonare No. 4* (1608, ed. 1957)

Gabrieli (c1556-1612) was an Italian composer and organist best known for his sacred vocal and instrumental music. Most likely being tutored by his uncle, Andrea Gabrieli, he was

representative of the Venetian School and was one of the most influential musicians of his time, aiding in the shift from the Renaissance into the Baroque era. He was principal organist and principal composer at St. Mark's Basilica as well as holding an additional post of organist at the Scuola Grande di San Rocco, both of which he held for his entire life. Most of his music utilizes *cori spezzati*, the Venetian polychoral style where thematic material is developed through a so-called call and response idiom, being stated in one choir and answered in another, with many cadential passages caused by frequent interchanges between choirs. The number of voices and in his music ranges considerably, from 4 to as many as 19 separate voices in his *Symphoniae Sacrae*.¹⁶⁷ ¹⁶⁸ Some of the earliest music written for brass ensemble, the canzonas are his most frequently performed pieces. Harmonic simplicity juxtaposes with rhythmic complexity, where syncopation and meter/time changes help to break up the pieces into easily recognizable sections. While the technical demands are limited, some of them have little rest, especially in the top parts, and can be taxing on a player's endurance. Most are extremely accessible, though, being appropriate for high-school and undergraduate level players.

Charles Collier Jones – *Four Movements for Five Brass* (1957)

Jones (1910-1997) was an American composer. He studied violin at the Institute of Musical Art in New York and composition at the Juilliard School of Music. He was an active teacher, holding positions at the Music Academy of the West in Santa Barbara, California, the Aspen Music School, Juilliard, and the Mannes College of Music, to name a few. He was also a prolific composer, most notably for large ensemble, but also put out a large number of chamber music works.¹⁶⁹ This piece is similar to much of his other music, with a focus on the lyrical quality of

¹⁶⁷ David Bryant, "Gabrieli, Giovanni," Oxford Music Online, accessed August 7, 2018, <http://www.oxfordmusiconline.com.proxyiub.uits.iu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000040693?rskey=5EbOww&result=1>.

¹⁶⁸ The Editors of Encyclopaedia Britannica, "Giovanni Gabrieli," Encyclopaedia Britannica, accessed August 7, 2018, <https://www.britannica.com/biography/Giovanni-Gabrieli>.

¹⁶⁹ Steven E. Gilbert, "Jones, Charles," Oxford Music Online, accessed August 8, 2018, <http://www.oxfordmusiconline.com.proxyiub.uits.iu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000014444?rskey=d45T2k&result=1>.

the instruments and a prevalence of long, melodic lines. The piece presents few technical challenges, with range being the main issue for younger players, but even then, the majority of the piece is spent in the middle register. Mixed meter and a few angular passages also present minor challenges, and the piece is overall quite accessible to all levels of players, even upper-level high school players, and is a great piece for undergraduate recitals.

Ludwig Maurer, ed. Robert Nagel – *Three Pieces* (ed. 1960)

Ludwig Maurer (1789-1878) was a German violinist and composer who bridged the Classical and Romantic eras. His music, including this piece, tends to fit more within the early Romantic style.¹⁷⁰ Robert Nagel (1924-2016) was a trumpeter, composer, arranger, and founder of the New York Brass Quintet. As a founding member, he was a pioneer for brass chamber music. He studied at the Juilliard School and at the Tanglewood Music Center, and played in the West Point Band, but he is best known today for his contributions to and advocacy for the brass quintet.¹⁷¹ This is another piece that is well suited for younger players, especially those who are new to playing in a brass quintet, as both parts tend to stay in the middle register and have a range of only an octave and a half. Extremely popular for events and ceremonies, the piece quickly became part of the standard repertoire when it was introduced by Robert Nagel and the New York Brass Quintet.

Anthony Plog – *Four Sketches for Brass Quintet* (1990)

(See above for biographical information)

This piece was commissioned by the St. Louis Brass Quintet and has since become a core part of the repertoire, being performed and recorded quite often. With the exception of the lyrical third movement, the piece relies heavily on driving rhythms, expressive dissonances, and complex

¹⁷⁰ David Charlton, "Maurer, Ludwig (Wilhelm)," Oxford Music Online, accessed August 8, 2018, <http://www.oxfordmusiconline.com.proxyiub.uits.iu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000018126?rkey=G88OfI&result=1>.

¹⁷¹ Debby Bolser, "'Updated--In memoriam: Robert Nagel (1924-2016)," International Trumpet Guild, accessed August 8, 2018, <https://trumpetguild.org/content/itg-news/913-in-memoriam-robert-nagel-1924-2016>.

writing between each part. The second movement is especially noteworthy because of the trumpet writing, with the two instruments quickly trading off short, rapid multiple tonguing segments that come together to form the main melody, with the addition of whisper mutes creating a soft, off in the distance type effect. Each part is extremely technical, with complex chromatic passages, rhythmic offsets, angular lines in all movements, and persistent multiple tonguing in the second movement. While the range is not as large as other pieces with the same degree of difficulty, both parts are active in both the high and low ranges, and performers should be able to easily switch registers within phrases. The two parts are also more equal in difficulty, and the second part often takes the lead in regard to playing the “top” part in the line. These technical challenges, along with the extreme complexity of the piece as a whole and the difficulties in putting the piece together as an ensemble, make this piece best suited to graduate level players.

David Sampson – *Morning Music* (1986)

(See above for biographical information)

Written for the American Brass Quintet, the piece grapples with the composer’s thoughts and feelings over the death of his brother. The piece is in one movement with several sections, and opens with chaos and dissonance before gradually settling into a more tonal, melodically centered coda. The piece is extremely challenging and requires virtuosic playing from each instrument. Passages that cover the entire range of the instrument, angular lines, rapid multiple and flutter tonguing, and extremely long sections with little or no rest bring challenges to even the most advanced players. It is also an extremely complex piece of music, and requires diligence and patience to put together as an ensemble. Because of these difficulties, this piece is best suited to high-level graduate and professional level ensembles.

Samuel Scheidt – *Galliard Battaglia*

Scheidt (1587-1654) was a German composer and organist. An important figure during the early Baroque era in Germany, he distinguished himself as court organist and then Kapellmeister of

Brandenburg, and was heralded as one of the best German composers of his time by his contemporaries.¹⁷² The piece, edited by Robert King, pits the two trumpets against each other, fitting with the title, in short one or two measure motives that provide the main melodic material throughout the piece. Short, exciting, and a popular piece to perform at ceremonies and other events, it is suitable to undergraduate players and even high-level high school players. At the same time, it offers ample opportunity for more advanced players to ornament and further embellish the piece.

Michael Tilson Thomas – *Street Song* (1988)

Thomas (born 1944) is an American conductor, pianist, and composer. A musical prodigy, he studied at the University of Southern California while serving as music director of the Young Musicians Foundation Début Orchestra in Los Angeles. He went on to hold conducting positions with the Boston Symphony Orchestra, Buffalo Symphony Orchestra, New York Philharmonic Orchestra, the Los Angeles Philharmonic Orchestra, and the London Symphony Orchestra. He is currently the music director of the San Francisco Symphony Orchestra and the artistic director of the New World Symphony Orchestra.¹⁷³ His *Street Song*, composed for the Empire Brass Quintet and also arranged for symphonic brass, is a substantial single movement work in three sections. It draws on elements from all eras of music, freely mixing elements of medieval, contemporary, and jazz, and freely uses dissonance to emphasize the transformation of melodies. Mixed meter, frequently changing tempos, large leaps of almost two octaves in one instance, large ranges, and complex chromaticism bring challenges to every instrument. Because of these, this piece is best suited to graduate level players.

¹⁷² Kerala J. Snyder and Douglas Bush. "Scheidt, Samuel," Oxford Music Online, accessed August 8, 2018, <http://www.oxfordmusiconline.com.proxyiub.uits.iu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000024785?rskey=UdJxws&result=1>.

¹⁷³ Charles Barber, "Thomas, Michael Tilson [Tomashevsky, Michael]," Oxford Music Online, accessed August 8, 2018, <http://www.oxfordmusiconline.com.proxyiub.uits.iu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000027868?rskey=AJkLkA&result=1>.

ORCHESTRAL

Johann Sebastian Bach – *Magnificat in D Major*, BWV 243 (1735), I. Chorus: ‘*Magnificat anima mea*’

(See above for biographical information)

This excerpt is typical of Bach’s trumpet writing, with florid, flowing lines that require a great deal of comfort on the piccolo. The piece is one of Bach’s most popular vocal works, and should be performed in a festive and joyful manner. The excerpt covers the full range of what Bach typically wrote for the trumpet, with entrances, large leaps, and long passages in the extreme high register. Because of the demands this excerpt places on the performer, and the level of virtuosity required on the piccolo, it is best suited to graduate students, although high-level undergraduate players can also be successful with it.

Béla Bartók – *Concerto for Orchestra*, Sz. 116 (1943), I. Introduzione, II. Giuoco delle coppie, V. Finale

Bartók (1881-1945) was a Hungarian composer, ethnomusicologist, and pianist. While he earned his living teaching and playing piano, he is best known today as a composer. His interests collecting and utilizing folk music in his own compositions helped lead to the field of ethnomusicology. Although he had a successful career teaching at the Royal Academy in Hungary and concertizing around Europe, his opposition to the Nazis led him to emigrate to the United States in 1940. His time in the states was wrought with hardship. He started to show symptoms of illness, and steadily declined until his death in 1945. The *Concerto for Orchestra* was composed just before his death, on a commission from the Koussevitzky Foundation.¹⁷⁴

Excerpts from the first, second, and fifth movements, from both the first and second trumpet parts, often appear in professional auditions. The opening of the first movement is tricky, and often comes across as the wrong rhythm. The second movement is a duet between two trumpets, where style is a big issue, as well as staying in tune, as the parts are in parallel major seconds.

¹⁷⁴ Malcolm Gillies, “Bartók, Béla,” Oxford Music Online, accessed August 9, 2018, <http://www.oxfordmusiconline.com.proxyiub.uits.iu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000040686?rskey=MIA9Xx&result=1>.

The excerpts for first and second trumpet from the finale are quite challenging, with angular lines and complex rhythms. The top part is even more challenging, reaching well into the upper register in an extremely awkward, angular passage. The excerpts from the first two movements, as well as the second trumpet part in the finale, are ideal for undergraduate level players, while the first trumpet excerpt from the final movement is best suited to high-level undergraduate and graduate level players.

Ludwig van Beethoven – *Leonore Overture No. 2*, Op. 72a (1805), *Leonore Overture No. 3*, Op. 72b (1806)

Beethoven (1770-1827) was a German composer. His music started in a firmly Classical voice, but he soon developed a distinctly personal style that helped usher in the Romantic era. His works combine the Viennese Classical tradition that he inherited from his teacher, Haydn, with an explorative and expressive medium gained from personal hardships, such as the gradual loss of his hearing. His successes led to him being the dominant musical figure of the 19th century, influencing every composer that came after him, well into the 20th century. He is currently one of, if not the most, admired composer in Western Music.¹⁷⁵ The *Leonore Overtures* were written for his only opera, *Fidelio*, with the third being the most popular and most often performed overture. The works feature off-stage trumpet fanfares that are played twice in each overture. They signal the arrival of a stagecoach, and can be thought of as the musical version of “Help is on the way!” There are very specific ways these fanfares are played, which aren’t obvious by just looking at the music, so it is extremely important to have listened to the pieces and be familiar with the performance practice associated with the excerpts. While it is important to be familiar with both, the third overture’s excerpt is one of the most often asked for excerpts in professional

¹⁷⁵ Douglas Johnson, Scott G. Burnham, William Drabkin, Joseph Kerman, and Alan Tyson. “Beethoven, Ludwig van,” Oxford Music Online, accessed August 9, 2018, <http://www.oxfordmusiconline.com.proxyiub.uits.iu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000040026>.

auditions. It is extremely simple and is one of the first excerpts most trumpet players learn, either in their undergraduate or even in high school.

Ludwig van Beethoven – *Symphony No. 5 in C minor*, Op 67 (1808), IV. Allegro

(See above for biographical information)

The finale of Beethoven's fifth symphony is joyous, exuberant, and, most of all, triumphant, which the trumpet parts perfectly demonstrate. The second trumpet has more of a challenge than the first, as it has rapid fanfare-type figures in the extreme low register of the instrument and has to negotiate quickly changing registers, all the while maintaining proper tuning with the first trumpet and staying in time, which is quite difficult in the lower register. This excerpt is appropriate for undergraduate level players.

Ludwig van Beethoven – *Violin Concerto in D major*, Op. 61 (1806), I. Allegro, ma non troppo

(See above for biographical information)

His violin concerto, for the most part, is quite easy for the trumpet players, but an exposed unison octave passage in the first movement provides quite a challenge for the second trumpet. It has repeated quarter notes in the extreme low range of the instrument that must be perfectly in tune with the first trumpet, as well as being a little too long to comfortably play the passage in one breath. On top of that, it is marked *pianissimo*, and requires the player to have an easy, smooth sound in the low register to successfully perform the excerpt. Despite these challenges, the excerpt is accessible for all levels of trumpet players.

Georges Bizet – *Carmen* (1875), Prelude to Act I

Bizet (1838-1875) was a French composer and is best known for his operas. *Carmen*, his most popular work, and one of the most popular operas of all time, would have been a turning point in his life, but he died suddenly soon after and never saw the effect it would have on the musical community.¹⁷⁶ The prelude to Act I closes with a dramatic melody with the trumpet, clarinet,

¹⁷⁶ Hugh Macdonald, "Bizet, Georges (operas) (Alexandre César Léopold)," Oxford Music Online, accessed August 9, 2018,

bassoon, and cello in unison. It utilizes the extreme low range of the instrument, and being written for trumpet in A, actually goes lower than the written range of the Bb trumpet, on which the excerpt is typically performed. This requires planned use of the third valve slide coupled with alternate fingerings. This excerpt is suitable for undergraduate level players.

Johannes Brahms – *Academic Festival Overture*, Op. 80 (1880)

Johannes Brahms (1833-1897) was a German composer from the Romantic era who is generally seen as the successor of Beethoven. He is best known for his piano music, but also composed extensively for orchestra and chamber ensembles. While he was a traditionalist in many ways, he was also an innovator whose meticulously crafted scores were embedded with deeply romantic ideals.¹⁷⁷ His *Academic Festival Overture* was written for the conferral on Brahms of an honorary degree by the University of Breslau and is based on student songs. The opening chorale played by the trumpets is simple, but can be challenging because of the large leaps and sustained soft dynamic. Often asked for in section rounds, tuning is a crucial part of preparing the excerpt. This excerpt is appropriate for undergraduate level players.

Claude Debussy – *Nocturnes* (1899) – II. Fêtes

Debussy (1862-1918) was a French impressionistic composer who was one of the most important and influential composers of his time. His innovations in timbre, color, and harmony led to a distinct sound in his works, which are still extremely popular today.¹⁷⁸ *Fêtes*, the middle movement of his tone poem *Nocturnes*, portrays a festival with vibrant, dancing rhythms and flashing lights. The trumpet excerpt represents a procession, starting far away, steadily getting louder and more persistent as it approaches the festival, eventually merging with it. The melody

<http://www.oxfordmusiconline.com.proxyiub.uits.iu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-5000900746?rskey=6jJtmF&result=1>.

¹⁷⁷ George S. Bozarth and Walter Frisch, "Brahms, Johannes," Oxford Music Online, accessed August 9, 2018, <http://www.oxfordmusiconline.com.proxyiub.uits.iu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000051879?rskey=Wf8i0X&result=1>.

¹⁷⁸ François Lesure and Roy Howat, "Debussy, (Achille-)Claude," Oxford Music Online, accessed August 9, 2018, <http://www.oxfordmusiconline.com.proxyiub.uits.iu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000007353?rskey=Bw14qZ&result=1>.

is played twice, the first time very softly with a gradual crescendo as the procession moves closer. The second time is much louder and more vibrant, culminating in a broad, sustained motion as the procession reaches the festivities. Written for trumpet in F, this excerpt is suitable for undergraduate level players who are comfortable with transposition.

Gustav Mahler – *Symphony No. 3 in D minor* (1896), Part 2: No. 3. Comodo. Scherzando. ehne Hast.

Mahler (1860-1911) was an Austrian composer and conductor. He was well-known in his lifetime as a conductor, leading the Vienna State Opera for many years, but is known today more for his symphonic works. For half a century after his death, his works were banned by anti-Semitic groups, most notably the Nazis, but achieved a popular rediscovery on the centenary of his birth and quickly became some of the most popular, most often performed, and most often recorded works in Western music history.¹⁷⁹ His third symphony is by far his longest and is made up of six movements. The third movement features an off-stage trumpet solo, notated for post horn and marked “very leisurely,” that is quite long and suggests a pastoral scene. The excerpt is typically performed on a trumpet, but a flugelhorn is also appropriate, and there have been several performances where an actual post horn is used. The large leaps and overall length of the excerpt make this piece better suited to upper-level undergraduate and graduate level players.

Gustav Mahler – *Symphony No. 5 in C# minor* (1902, rev. 1911), Part 1: I. Trauermarsch

(See above for biographical information)

The first movement of Mahler’s fifth symphony opens with a trumpet solo, an excerpt that is asked for on almost every professional orchestral audition. The trumpet plays a haunting yet powerful fanfare that sets the mood and provides a motive that will continue through the rest of the movement. Similar to *Leonore Overture No. 3*, there is a traditional way of playing the opening figure of the excerpt, so it is important to listen to a variety of recordings in order to play

¹⁷⁹ Peter Franklin, “Mahler, Gustav,” Oxford Music Online, accessed August 9, 2018, <http://www.oxfordmusiconline.com.proxyiub.uits.iu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000040696?rskey=vEMxIH&result=2>.

it accurately and convincingly. A second excerpt from the first movement has the trumpet playing in unison with a solo viola. It should be played in a soft and tender manner in order to fit the style and blend with the viola, which is easily overpowered. These excerpts are appropriate for undergraduate level players.

Modest Mussorgsky, orch. Maurice Ravel – *Pictures at an Exhibition* (1874, orch. 1922), I. Promenade,
VI. Samuel Goldenberg and Schmuyle

Mussorgsky (1839-1881) was a Russian composer. His career as an officer in the Russian Imperial Guard meant that he was largely self-taught as a composer, and was part of a group of Russian composers known as “The Mighty Handful”. This group was focused on innovation and creating a Russian nationalistic style of music. Many of his works focus on Russian folklore, including his opera *Boris Godunov*, the tone poem *Night on Bald Mountain*, and the piano suite *Pictures at an Exhibition*.¹⁸⁰ The piano suite is based on an art installation by Viktor Hartmann, showing a visitor walking through the gallery and stopping in front of paintings. The piece has been arranged several times, but the orchestration by Maurice Ravel is by far the most popular, and is one of the best known and most often performed pieces of music in the symphonic literature. The opening *Promenade* is another of the first excerpts that most players learn. It shows the listener walking between the paintings and has angular lines and octave leaps, and while it can take years to master, is much more accessible to younger players than *Samuel Goldenberg and Schmuyle*. This movement features the piccolo trumpet in a jittery, nervous, angry argument between a rich and a poor Jew, with the trumpet acting as the poorer of the two. Most often performed on the A piccolo, it requires a great deal of ease and comfort on the instrument. The excerpt is quite long and without rest, which means the performer will need to sneak breaths whenever possible. This excerpt is more appropriate for graduate level players.

¹⁸⁰ Robert W. Oldani, “Musorgsky [Mussorgsky; Moussorgsky], Modest Petrovich,” Oxford Music Online, accessed August 9, 2018, <http://www.oxfordmusiconline.com.proxyiub.uits.iu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000019468?rskey=up73jo&result=1>.

Maurice Ravel – *Piano Concerto in G Major* (1931), I. Allegramente

Ravel (1875-1937) was a French composer and pianist. An original and innovative voice in the beginning of the 20th century, Ravel is associated with the impressionistic movement in music, along with his contemporary Claude Debussy.¹⁸¹ While the piano concerto is not one of his best-known works, the trumpet writing is quite challenging and displays a level of virtuosity in performers. Fast passages in the beginning and end of the first movement lie within the tempo range where most players find it is too fast to single tongue but too slow to double tongue. The range covers an octave and a half in the middle register, and requires light but firm articulation, which can be difficult at the written tempo. The excerpt at the end of the first movement has a smaller range, but with much more prolonged passages of rapid articulation. These excerpts are appropriate for upper level undergraduate level players.

Ottorino Respighi – *Pines of Rome* (1924), II. Pines near a Catacomb

Respighi (1879-1936) was an Italian composer best known for his trio of tone poems. *Pines of Rome* is the second in the trilogy, the others being *Fountains of Rome* (1917) and *Roman Festivals* (1928), each depicting different Italian scenes.¹⁸² *Pines of Rome* features an offstage trumpet solo in the second movement, and is a melancholic voice from beyond as the music depicts the pine trees around Roman catacombs. This is another excerpt often learned by younger players, and is a great study in smooth, lyrical playing. Limited to an octave in the middle-upper register, the excerpt is technically simple, but allows the performer to demonstrate their tone quality and smoothness in note changes.

¹⁸¹ Barbara L. Kelly, “Ravel, (Joseph) Maurice,” Oxford Music Online, accessed August 9, 2018, <http://www.oxfordmusiconline.com.proxyiub.uits.iu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000052145?rskey=sT3ZMn&result=1>.

¹⁸² John C.G. Waterhouse, Janet Waterhouse, and Potito Pedarra, “Respighi, Ottorino,” Oxford Music Online, accessed August 9, 2018, <http://www.oxfordmusiconline.com.proxyiub.uits.iu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000047335?rskey=F2Cesc&result=1>.

Nikolay Rimsky-Korsakov – *Scheherazade*, Op. 35 (1888), III. The Young Prince and The Young Princess, IV. Festival at Baghdad

Rimsky-Korsakov (1844-1908) was a Russian composer and teacher. He was a naval officer, and because of light on-shore duties, was able to devote much of his time and energy to composition. Part of ‘The Mighty Handful’, he helped develop a Russian nationalistic sound and compositional style. He also taught at the St. Petersburg Conservatory, which secured him a steady income after he left the military and allowed him to continue to produce music, helping to grow his prestige.¹⁸³ His symphonic suite *Scheherazade* is based on stories from the collection of Middle Eastern folk tales, *One Thousand and One Nights*. The trumpet writing is extremely technical, with many rapid multiple-tongued passages. These passages, from the third and fourth movements, are often asked during auditions to demonstrate the performer’s prowess with articulation. These excerpts cover minimal ranges in the middle register, but the articulation required is some of the nimblest in the repertoire. These excerpts are suitable to undergraduate level players.

Robert Schumann – *Symphony No. 2 in C Major*, Op. 61 (1846), I. Sostenuto assai

Schumann (1810-1856) was a German composer and music critic best remembered for his piano music and many songs. A leading proponent of musical Romanticism, he was deeply influential on the following generation of European composers.¹⁸⁴ His second symphony opens with a fanfare, but is unusually calm and understated. In unison octaves with the second trumpet, the excerpt is marked *pianissimo* and should be performed with a clear tone and even, smooth transitions between notes. This excerpt, while technically simple, is challenging due to its soft dynamic and long note lengths. It is appropriate for undergraduate level players.

¹⁸³ Marina Frovolva-Walker, Mark Humphries, Lyle Neff, Rita McAllister, Iosef Genrikhovich Rayskin, and Detlef Gojowy, “Rimsky-Korsakov Family: (1) Nikolay Andreyevich Rimsky-Korsakov,” Oxford Music Online, accessed August 10, 2018, <http://www.oxfordmusiconline.com.proxyiub.uits.iu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000052074?rskey=yyjX9u&result=1>.

¹⁸⁴ John Daverio and Eric Sams, “Schumann, Robert,” Oxford Music Online, accessed August 10, 2018, <http://www.oxfordmusiconline.com.proxyiub.uits.iu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000040704?rskey=30IPyL&result=2>.

Richard Strauss – *Don Juan*, Op. 20 (1888)

Strauss (1864-1949) was a German composer and conductor. Composing in nearly every musical genre, he is best known for his tone poems. His compositional style rejects the influence of Wagner and Mahler, instead focusing on the intricacies of human interaction. His tone poem *Don Juan* is based on the legendary Spanish womanizer of the same name, and was premiered in Weimar where Strauss was serving as the court Kapellmeister, conducting the Weimar opera.¹⁸⁵ The piece features the trumpet in a lush, beautiful melody at the climax of a love scene. Written for trumpet in E, the excerpt lays in the middle-upper and upper register, and starts *piano*, steadily increasing in energy until the high point of the excerpt, a held concert B above the staff marked *fortississimo*. The excerpt requires smoothness and a great deal of ease with tone production, as audition committees will be focused on sound quality and flow of the musical line. Because of the range, this excerpt is best suited to upper level undergraduate players.

Richard Strauss – *Ein Heldenleben*, Op. 40

(See above for biographical information)

This piece provides several excerpts for all of the trumpet parts, but the one most asked for is from the first Eb part during the battle scene, where Strauss pits himself musically against his many critics. The passage is marked “very lively” and *fortissimo*, employing the powerful sound of the trumpet over angular, fanfare-like lines. The excerpt is typically performed on Bb trumpet, as later in the piece the trumpet is required to play several low concert Ebs. Due to the technical challenges and range required, this piece is best suited to graduate level players.

¹⁸⁵ Bryan Gilliam and Charles Youmans, “Strauss, Richard (Georg),” Oxford Music Online, accessed August 10, 2018, <http://www.oxfordmusiconline.com.proxyiub.uits.iu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000040117?rkey=IsBB8w&result=1>.

Igor Stravinsky – *Petrushka* (1911, rev. 1947) – Third Tableau: The Moor’s Room

(See above for biographical information)

This excerpt should be light, agile, and bouncy, reflecting the dancing ballerina portrayed in the ballet. It was originally written for cornet, which should give insight into how it should be performed. The challenge in this excerpt is making a big difference between staccato and slurred passages, both in style and in dynamics. It is also quite long, and without good opportunities to breathe, so the performer will have to plan their breathing carefully, although some are able to play it in one breath. Suitable for upper level undergraduate players, this is one of the most often asked for excerpts during professional and academic auditions.

Richard Wagner – *Parsifal*, WWV 111 (1882), Prelude to Act I

Wagner (1813-1883) was a German composer and one of the most influential figures in the history of opera. His music helped propel the genre towards large-scale, through-composed structures along with the development of the orchestra into its modern size. His opera *Parsifal* is based on the legend of the Arthurian knight Sir Percival and his quest for the Holy Grail.¹⁸⁶ The prelude to the first act opens with an expressive trumpet line. Written for trumpet in F, the excerpt begins in the middle range and gradually rises well above the staff before returning to where it began. The excerpt covers a large range and requires a smooth, expressive approach. This excerpt is appropriate for upper level undergraduate players.

¹⁸⁶ Barry Millington, John Deathridge, Carl Dahlhaus, and Robert Bailey, “Wagner, (Wilhelm) Richard,” Oxford Music Online, accessed August 10, 2018, <http://www.oxfordmusiconline.com.proxyiub.uits.iu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-6002278269?rskey=mvU7Bh&result=2>.

BAND

Aaron Copland – *An Outdoor Overture* (1938)

(See biographical information above)

This excerpt, like much of Copland's music, evokes the great expanses of the American West, and should be played as expansively and beautifully as possible. The excerpt is largely lyrical, but at times the large leaps, at times over an octave, can be awkward. Time and rhythm is also a challenge, as the passage contains many long, held notes that can easily become out of time if the performer is not diligently keeping the subdivision. Covering a full two octaves from concert Bb below the staff to concert Bb above the staff, this excerpt is best suited to upper level undergraduate players.

Paul Hindemith – *Symphony in Bb for Concert Band* (1951), I. Moderately fast, with vigor

(See above for biographical information)

The piece was written for and premiered by the United States Army Band "Pershing's Own", and is perhaps the most popular and most often performed work for concert band. It opens with the trumpet section in unison on the main, foundational melody of the first movement. The excerpt covers the extreme low through the upper-middle register, with complicated and changing rhythms, large leaps and angular lines, and few good places to breathe. The passage should be played with strength and vigor, at the same time keeping in mind that it is in unison with the entire section. This excerpt is suitable to undergraduate level players, although the work is also performed by high level high school bands.

Charles Ives, ed. William E. Rhoads – *Variations on "America"* (1891, ed. 1968) Var. V. Allegro

(See above for biographical information)

Originally for organ, this piece is an arrangement of the traditional song "My Country, 'Tis of Thee", a patriotic American anthem. It wasn't published until 1949, and was subsequently orchestrated by William Schuman in 1962. The more often performed version for band did not appear until 1968. Although it seems to be a mockery of American patriotism, it has become a

favorite of the American military band repertoire.¹⁸⁷ A cornet-style solo appears in the fifth variation, moving all throughout the middle register and requiring light, nimble articulation. While there are no good places to breathe, it is rare that a performer cannot play the excerpt in a single breath. The technical challenges, namely multiple-tonguing, make this piece appropriate for undergraduate level players.

Claude T. Smith – *Festival Variations* (1982)

Smith (1932-1987) was an American educator, conductor, and composer. He taught in public schools in Nebraska and Missouri, and was on the faculty of Southwest Missouri State University. A prolific composer, he wrote over 110 works for band.¹⁸⁸ His *Festival Variations* was commissioned and premiered by the United States Air Force Band, and has remained a popular and often performed piece since. The excerpt is extremely technical, with mixed articulation, mixed meter and rhythms, and complex chromatic lines. Because of its complexity, this excerpt is best suited to upper level undergraduate and graduate level players.

John Williams – *Summon the Heroes* (1996)

(See above for biographical information)

This piece, originally for orchestra, was composed for the 1996 Summer Olympics in Atlanta, Georgia, and dedicated to Tim Morrison, trumpet soloist of the Boston Pops Orchestra at the time, where the composer served as principal conductor. Several excerpts are taken from it, including the opening and closing section passages. The trumpet solo near the beginning, however, is more often asked for in professional auditions than the section passages. It combines a lyrical, flowing melody with subdued fanfare-like motions. Large leaps and a range of an octave and a half covering the entire middle and most of the upper register make this piece

¹⁸⁷ Jonathan Elkus, Liner notes, “Ives: Variations on America, Old Home Days, The Alcotts,” The President’s Own Marine Band, cond. Timothy W. Foley. Naxos: Wind Band Classics, 2007.

¹⁸⁸ “Claude T. Smith Collection: Abstract,” University of Maryland: University Libraries Digital Collections, accessed August 10, 2018, <https://digital.lib.umd.edu/archivesum/actions.DisplayEADDoc.do?source=MdU.ead.scpa.0013.xml&style=ead>.

musically challenging, as well as testing the endurance of less experienced players. While bands typically perform this piece in the key of concert Bb major (high point being concert Bb above the staff), the orchestral version in C major is also often asked for during auditions, so players should become familiar and comfortable with both versions. Because of the musical difficulties and challenges to endurance, this excerpt is best suited to upper level undergraduate and graduate level players.

Appendix 1: Requirements for Scales and Assignments

Scales, Clarke studies, and Arban exercises will be graded pass/fail. Not passing scales, Clarke studies, or Arban exercises by the end of term could result in a failing grade for the semester. Reasons for not receiving a passing grade include too many missed notes, tempos that are too slow, and an inability to finish the exercise. Music majors are expected to play scales at quarter note = 120. Non-music majors and music minors are expected to play scales at quarter note = 100. Scales should be played according to the following pattern.



Example 1: Preferred scale pattern.

If the student has not yet acquired the range necessary to play two octave scales, the following pattern can be used instead.



Example 2: Scale pattern for limited range.

Arpeggios should be played according to the following pattern.



Example 3: Preferred arpeggio pattern.

If the student has not yet acquired the range necessary to play two octave arpeggios, the following pattern can be used instead.



Example 4: Arpeggio pattern for limited range.

Scales in thirds and fourths should be played according to the following patterns.



Example 5: Scale pattern for scales in thirds.



Example 6: Scale pattern for scales in fourths.

The other listed two-week assignments will be graded A-F. These grades are largely diagnostic in nature and will not have a large impact on the student's overall grade for each semester. However, this does not mean that the student is not expected to master certain skills and techniques during their time of study. A complete mastery of all scales is expected by the end of study.

Appendix 2: Book Reports

Each semester, in addition to playing assignments, the student will choose two texts from the lists in Chapter 4 and write a report on them. Due dates are flexible, with one report due around the midterm and the other due around the end of term. These assignments will be graded pass/fail based on thoroughness of the report, with make-ups due at the discretion of the teacher.

Below are some ideas on what to include in reports. Not everything in this list will apply to all texts, but it will give you a good start and help you to prepare each assignment.

1. Description – outline or brief summary of the work
2. Biographical information on the author and/or subject of the work
3. Historical context –
 - Geographical
 - Musical environment at the time of writing
 - Other historical events that will help put the work into perspective
 - State of the instrument and its technique at the time of writing
4. What is the purpose or intention of the work, and does it accomplish what it sets out to do?
5. Is the work relevant and useable today – does the work contain information that is out of date or not in keeping with current opinions on teaching or performing, information that is simply wrong, or bad advice?
6. Is it old fashioned or progressive for its time?
7. Is it well written, scholarly, and complete in its treatment of the subject?
8. Is it readily available today?

Appendix 3: Appropriate Methods and Etudes for All Playing Levels

Beginner/Middle School

Clarke, *Technical Studies*

Getchell, *First Book of Practical Studies*

Irons, *Twenty-Seven Groups of Exercises* (early exercises)

Levy, *Cornet Instruction Book*

Pilafian/Sheridan, *The Breathing Gym*

Stamp, *Warm-Ups and Studies*

Thompson, *The Buzzing Book* (early exercises)

Vining, *Ear Training for Trumpet*

Williams, *Method of Scales*

High School

Arban, *Complete Conservatory Method*

Bai Lin, *Lip Flexibilities for All Brass Instruments*

Bing, *The Bing Book*

Colin, *Complete Modern Method*

Concone, *15 Vocalises*

Concone, *The Complete Solfeggi*

Davidson, *Trumpet Techniques*

Dufresne, *Develop Sight Reading*

Getchell, *Second Book of Practical Studies*

Irons, *Twenty-Seven Groups of Exercises*

Plog, *Method for Trumpet*

Saint-Jacome, *Grand Method for Trumpet*

High School cont.

Thiecke, *The Art of Trumpet Playing*

Vizzutti, *The Allen Vizzutti Method*

Upper-Level High school/Early College

Bordogni, *24 Vocalises*

Caffarelli, *100 Melodic Studies in Transposition*

Caruso, *Musical Calisthenics for Brass*

Clarke/O'Loughlin, *Melodious Etudes, Selected from the Bordogni Vocalises*

Clarke, *Characteristic Studies*

Gates, *Odd Meter Etudes*

Leisering, *Method of Transposition*

Schlossberg, *Daily Drills and Technical Studies*

Thompson, *The Buzzing Book*

Williams, *Method for Transposition*

College

Belck, *Modern Flexibilities for Brass*

Berdiev, *17 Studies*

Bitsch, *20 Etudes*

Blazhevich, *7 Russian Etudes*

Böhme, *24 Melodic Studies in All Tonalities*

Bousquet, *Thirty-Six Celebrated Studies*

Bozza, *16 Etudes*

Brahms, *12 Etudes*

Brandt, *34 Studies*

College cont.

Broiles, *Trumpet Baroque*

Broiles, *Trumpet Studies and Duets*

Ceccarelli, *18 Serial Studies*

Charlier, *36 Transcendental Etudes*

Cichowicz, *Orchestral Excerpts for Trumpet*

Duhem, *Twenty-Four Etudes*

Gekker, *15 Studies for Piccolo Trumpet*

Goldman, *Practical Studies*

Gordon, *A Systematic Approach to Daily Practice of Trumpet*

Hering, *24 Advanced Etudes*

Hering, *32 Etudes*

Kirkland, *Wind Band Excerpts for Trumpet and Cornet*

Longinotti, *12 Studies in the Classic and Modern Style*

Norris, *"Top 50" Orchestral Audition Excerpts for Trumpet*

Paudert, *24 Studies*

Reynolds, *48 Etudes*

Sachs, *The Orchestral Trumpet*

Sachse, *100 Studies*

Small, *Twenty-Seven Melodious and Rhythmic Exercises*

Smith, *Lip Flexibility on the Trumpet*

Smith, *Top Tones for Trumpet*

Snedecor, *Lyrical Etudes*

Vacchiano, *Advanced Etudes for Ear Training and Accuracy*

Vannetelbosch, *Twenty Melodic Studies*

Verroust, *24 Melodic Etudes*

College cont.

Vizzutti, *Advanced Etudes*

Webster, *Method for Piccolo Trumpet*

Wurm, *20 Difficult Studies*

Wurm, *40 Studies*

Graduate/Professional

Chaynes, *15 Etudes*

Falk, *Twenty Atonal Studies*

Frink/McNeil, *Flexus: Trumpet Calisthenics for the Modern Improvisor*

Plog, *Sixteen Contemporary Etudes*

Spaulding, *Double High C in 37 Weeks*

Tomasi, *6 Etudes*

Appendix 4: Appropriate Solo Repertoire for All Playing Levels

High School

Arban, *Fantaisie Brillante*

Arban, *Fantaisie and Variations on The Carnival of Venice*

Clarke, *Bride of the Waves*

Clarke, *The Carnival of Venice*

Clarke, *The Maid of the Mist*

Clarke, *The Debutante*

College

Arutiunian, *Concerto for Trumpet*

Bozza, *Rustiques*

Kennan, *Sonata for Trumpet*

Ketting, *Intrada*

Méndez, *Czardas*

Purcell, *Sonata in D major*

Pilss, *Sonata for Trumpet*

Torelli, *Concerto for Trumpet 'Estienne Roger'*

Turrin, *Caprice*

Upper-level College

Arnold, *Fantasy*

Charlier, *Solo de Concours No. 1*

Cheetham, *Concoctions*

Corelli, *Sonata a Quattro*

Upper-level College cont.

Enesco, *Legende*

Ewazen, *Sonata for Trumpet*

Haydn, *Trumpet Concerto*

Hindemith, *Sonata for Trumpet*

Höhne, *Slavonic Fantasy*

Honegger, *Intrada*

Hummel, *Trumpet Concerto*

Martinů, *Sonatine*

Neruda, *Concerto for Trumpet*

Sachse, *Concertino*

Stevens, *Sonata for Trumpet*

Tull, *Three Bagatelles*

Vizzutti, *Cascades*

Graduate/Professional

Böhme, *Concerto for Trumpet*

Brandt, *Concertpiece No. 1*

Chaynes, *Concerto for Trumpet*

Davies, *Sonata for Trumpet*

Desenclos, *Incantation, Threne, et Danse*

Fasch, *Concerto for Trumpet*

Françaix, *Sonatine*

Friedman, *SOLUS*

Gregson, *Trumpet Concerto*

Michael Haydn, *Concerto for Trumpet*

Graduate/Professional cont.

Jolivet, *Concertino*

Leopold Mozart, *Trumpet Concerto*

Pakhmutova, *Concerto for Trumpet*

Peaslee, *Nightsongs*

Persichetti, *Parable XIV*

Plog, *Postcards*

Sampson, *The Mysteries Remain*

Tamberg, *Concerto for Trumpet*

Telemann, *Trumpet Concerto*

Tomasi, *Concerto for Trumpet*

Williams, *Concerto for Trumpet*

Zwilich, *American Concerto for Trumpet*

Appendix 5: Appropriate Chamber Repertoire for All Playing Levels

High School

Anonymous, *Sonata from Die Bankelsangerlieder*

Gabrieli, *Canzona per sonare Nos. 2 and 4*

Ives, *The Unanswered Question*

Maurer, *Three Pieces*

Scheidt, *Galliard Battaglia*

College

Altenburg, *Concerto for 7 Trumpets and Timpani*

Jones, *Four Movements for Five Brass*

Scarlatti, *7 Arias for Trumpet and Soprano*

Upper-level College

Bach, *Contrapunti*

Copland, *Quiet City*

Ewald, *Quintet Nos. 1-4*

Ewazen, *Colchester Fantasy*

Franceschini, *Sonata for 2 Trumpets*

Hindemith, *Concerto for Trumpet, Bassoon, and Strings*

Vivaldi, *Concerto for 2 Trumpets*

Graduate/Professional

Arnold, *Quintet No. 1*

Bach, *Brandenburg Concerto No. 2*

Graduate/Professional cont.

Barber, *Capricorn Concerto*

Böhme, *Sextet*

Bolling, *Toot Suite*

Bozza, *Sonatine*

Cheetham, *Brass Menagerie*

Ewazen, *Frost Fire*

Ewazen, *Trio for Trumpet, Violin, and Piano*

Plog, *Four Sketches*

Sampson, *Morning Music*

Stravinsky, *L'Histoire du Soldat*

Stravinsky, *Octet for Wind Instruments*

Thomas, *Street Song*

Appendix 6: Appropriate Excerpts for All Playing Levels

*All excerpts listed below are for first trumpet unless otherwise noted.

High School

Beethoven, *Leonore Overture Nos. 2 and 3*

Beethoven, *Violin Concerto*, I. Allegro, ma non troppo (second trumpet)

Mussorgsky, orch. Ravel, *Pictures at an Exhibition*, I. Promenade

Respighi, *Pines of Rome*, II. Pines near a Catacomb

College

Beethoven, *Symphony No. 5*, IV, Allegro (second trumpet)

Bizet, *Carmen*, Prelude to Act I

Brahms, *Academic Festival Overture*

Hindemith, *Symphony in Bb*, I. Moderately fast, with vigor

Ives, *Variations on "America"*, Var. V. Allegro

Rimsky-Korsakov, *Scheherazade*, III. The Young Prince and The Young Princess, IV. Festival at

Baghdad

Schumann, *Symphony No. 2*, I. Sostenuto assai

Upper-level College

Bartók, *Concerto for Orchestra*, I. Introduzione (first, second, and third trumpet), II, Giuoco delle coppie

(first and second trumpet), V. Finale (second trumpet)

Copland, *An Outdoor Overture*

Debussy, *Nocturnes*, II. Fêtes

Mahler, *Symphony No. 3*, Part 2: No. 3. Comodo. Scherzando. ehne Hast.

Mahler, *Symphony No. 5*, Part 1: I. Trauermarsch

Upper-level College cont.

Ravel, *Piano Concerto*, I. Allegramente

Smith, *Festival Variations*

Strauss, *Don Juan*

Stravinsky, *Petrushka*, Third Tableau: The Moor's Room

Wagner, *Parsifal*, Prelude to Act I

Williams, *Summon the Heroes*

Graduate/Professional

Bach, *Magnificat*

Bartók, *Concerto for Orchestra*, V. Finale

Mussorgsky, orch. Ravel, *Pictures at an Exhibition*, VI. Samuel Goldenberg and Schmuyle

Strauss, *Ein Heldenleben* (first Eb trumpet)

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